

THE ABSENCE OF MOTHER IN IAN MCEWAN'S *THE CEMENT GARDEN* BY FEATURES OF LACANIAN PSYCHOANALYSIS

THESIS

By:

Moch. Nasikhun Amin

NIM 15320097



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2019**

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THESIS

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By:

Moch. Nasikhun Amin

NIM 15320097

Supervisor:

Muzakki Afifuddin, S.S., M.Pd.

NIP 19761011 2011011005



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2019**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled **The Absence of Mother in Ian McEwan's *The Cement Garden* by Features of Lacanian Psychoanalysis** is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 31 December 2019

The Researcher,



Moch. Nasikhun Amin

NIM 15320097


APPROVAL SHEET


This is to certify that Moch. Nasikhun Amin's undergraduate thesis entitled **The Absence of Mother in Ian McEwan's *The Cement Garden* by Features of Lacanian Psychoanalysis** has been approved for thesis defense at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S).

Malang, 31 December 2019

Approved by
the Advisor

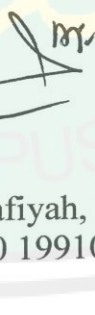
Acknowledged by the Head of Department
of English Literature


Muzakki Afifuddin, S.S., M.Pd.
NIP 19761011 2011011 005


Rina Sari, M.Pd.
NIP 19750610 200604 2 002

Acknowledged by
The Dean of the Faculty of Humanities




D. Syafiyah, M.A.
NIP 19660910 199103 2 002




LEGITIMATION SHEET

This is to certify that Moch. Nasikhun Amin's undergraduate thesis entitled **The Absence of Mother in Ian McEwan's *The Cement Garden* by Features of Lacanian Psychoanalysis** has been approved by the Board of Examiners as the requirements for the degree of *Sarjana Sastra* (S.S) in the Department of English Literature.

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The Board of Examiners

Signatures

- 1. Dr. Syamsudin, M.Hum (Main Examiner) : 
- 2. Dr. Siti Masitoh, M.Hum (Chair) : 
- 3. Muzakki Afifuddin, S.S., M.Pd. (Advisor) : 

Acknowledged by
The Dean of the Faculty of Humanities



Dr. H. Syafiyah, M.A.
NIP 19660910 199103 2 002

MOTTO

My mother drew one, deep breath, and with it took her leave from this world, trading it in for a piece of all of our hearts. And just like that, the world stopped. For a few seconds, time itself ceased to exist. Clocks stopped ticking, the wind at the window no longer howled and a silence fell upon the entire neighborhood.

The world was listening – a queen was speaking.

And speak she did, without a single word.

- *Wasil Ahmed, Yale Daily News*

DEDICATION

This work is dedicated to my mother, to those whose mother's identity is attached upon, to those who concern with the same topics brought up in this paper, and to those who struggle yet keeping to move forward beyond boundaries.



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December 31th, 2019

Moch. Nasikhun Amin
NIM 15320097

ABSTRACT

Amin, Moch. Nasikhun. 2019. *The Absence of Mother in Ian McEwan's The Cement Garden by Features of Lacanian Psychoanalysis*. Minor Thesis (Skripsi). Department of English Literature, Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

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Keywords : Mirror Stage, Fort-Da Game, Oedipus Complex, Lacanian Psychoanalysis, Mother's Absence, Infant-Mother Relationship, Mother

That mother being an integral part of human's or even every living creature's life is fairly undeniable statement. As Raphael-Leff (2003) said that if no one person was there to be mother, the task of young's development is infinitely complicated. Her presence becomes crucial to develop her children, be it in their physical, social, or psychological aspects. However, the world rolls the eye when such a role is absent from the children life. The absence of mother is considered to critically affect the development of the children later in the future.

Moreover, since literary work portrays human life, this phenomenon of absence's mother is also possibly taking place in it. One prominent British work of literature entitled *The Cement Garden* (1978) raises the phenomenon of absence's mother. Written by The Man Booker Prize winner Ian McEwan, this novel depicts children whose mother is retreated from the circle of the children life. With the topic of absence of mother in mind, this analysis aims at dissecting and tracking down the way of four children in the novel *The Cement Garden* filling in the absence of mother.

This study is literary criticism which tackling the issue of the absence of mother in the work of literature by using psychological approach. Utilizing Lacanian psychoanalysis as the main theory, this analysis employs three features: mirror stage, fort-da game, and oedipus complex, to uncover the way the children filling in the absence of mother. The analysis revolves around the siblings: Julie (17); Jack (14); Sue (13); and Tom (6), as the objects of study.

This study reveals several facts as following: (1) Three children use mirror stage: a.) Julie uses herself as substitute mother; b.) Jack uses fiction characters Commander Hunt and gentleman criminals which later would be utilized in oedipus complex; c.) Tom uses symbolic identities of mother and a baby to bring up Julie's attention. (2) All of four children use fort-da game: a.) Julie, Jack, Sue, and Tom use the moment of supper and bedtime to disappear and reappear the desired object; b.) Sue uses diary book as substitute mother; c.) Tom plays disappearing and reappearing symbolic features of mother. (3) Only one child uses oedipus complex: a.) Jack uses immersion of himself in mirror stage to bring up the substitute mother by erasing Name-of-the-Father.

ABSTRAK

Amin, Moch. Nasikhun. 2019. *Ketidakhadiran Ibu dalam Novel The Cement Garden karya Ian McEwan dengan Fitur Psikoanalisis Lacan*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

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Kata Kunci : Tahap Cermin, Permainan Fort-Da, Kompleks Oidipus, Psikoanalisis Lacan, Ketidakhadiran Ibu, Hubungan Ibu-Anak, Ibu

Bahwa ibu menjadi bagian integral dari kehidupan manusia atau bahkan setiap makhluk hidup adalah pernyataan yang tak terbantahkan. Seperti yang telah Raphael-Leff (2003) katakan bahwa jika tidak ada ibu, tugas perkembangan anak menjadi sangat rumit. Kehadirannya menjadi sangat penting untuk mengembangkan anak-anaknya, baik dalam aspek fisik, sosial, ataupun psikologis mereka. Namun, isu ini menjadi pusat perhatian ketika peran ibu hilang (absen) dari kehidupan anak-anak. Ketidakhadiran ibu secara kritis dianggap mempengaruhi perkembangan anak di kemudian hari.

Di sisi lain, karena karya sastra menggambarkan kehidupan manusia, fenomena ketidakhadiran ibu ini juga mungkin terjadi di dalamnya. Salah satu karya sastra terkemuka Inggris berjudul *The Cement Garden* (1978) memunculkan fenomena ibu yang absen. Ditulis oleh pemenang *The Man Booker Prize* Ian McEwan, novel ini menggambarkan anak-anak yang ibunya mundur dari lingkaran kehidupan mereka. Dengan topik ketidakhadiran ibu, analisis ini bertujuan membedah dan melacak cara empat tokoh anak dalam novel *The Cement Garden* untuk mengisi ketidakhadiran ibu.

Penelitian ini adalah kritik sastra yang bergelut dengan masalah ketidakhadiran ibu dalam karya sastra dengan menggunakan pendekatan psikologis. Memanfaatkan psikoanalisis Lacan sebagai teori utama, analisis ini menggunakan tiga fiturnya: tahap cermin (*mirror stage*), permainan fort-da (*fort-da game*), dan kompleks oidipus (*oedipus complex*), untuk mengungkap cara tokoh anak-anak mengisi ketidakhadiran ibu. Analisis ini mengitari tokoh anak yang merupakan saudara kandung: Julie (17); Jack (14); Sue (13); dan Tom (6), sebagai objek penelitian.

Penelitian ini mengungkapkan beberapa fakta sebagai berikut: (1) Tiga anak menggunakan tahap cermin: a.) Julie menggunakan dirinya sebagai ibu pengganti; b.) Jack menggunakan karakter fiksi Komandan Hunt dan penjahat pria yang nantinya akan digunakan dalam kompleks oedipus; c.) Tom menggunakan identitas simbolis dari ibu dan bayi untuk memunculkan perhatian Julie. (2) Keempat anak-anak menggunakan permainan fort-da: a.) Julie, Jack, Sue, dan Tom menggunakan momen makan malam dan waktu tidur untuk menghilangkan dan muncul kembali objek yang diinginkan; b.) Sue menggunakan buku harian sebagai ibu pengganti; c.) Tom memainkan fitur ibu yang menghilang dan muncul kembali secara simbolis. (3) Hanya satu anak yang menggunakan kompleks oidipus: a.) Jack menggunakan pengalaman dirinya sendiri ketika di tahap cermin untuk memunculkan ibu pengganti dengan mengabaikan *Name-of-the-Father*.

مستخلص البحث

امين، محمد ناصح . ٢٠١٩ . غياب الأم في قصة *The Cement Garden* لي ايان ماكيوان بميزات التحليل النفسي لاكاني. بحث العلم. في قسم الأدب الإنجليزي، كلية العلوم الإنسانية. جامعة الإسلام الحكومية مولانا مالك إبراهيم مالانج.

المشرف : مزكي عفيف الدين المجستير

الكلمات الرئيسية : غياب الام، التحليل النفسي لاكاني، مرحلة المرأة، لعبة فورت دا، عقدة اوديب، الأم

أن تكون الأم جزءاً لا يتجزأ من حياة الإنسان أو حتى كل كائن حي ، لا يمكن إنكاره. كما قال رافائيل ليف (٢٠٠٣) إنه إذا لم يكن هناك شخص واحد ليكون هناك أم ، فإن مهمة تنمية الشباب معقدة بشكل لا نهائي. يصبح وجودها أمراً بالغ الأهمية لتطوير أطفالها ، سواء كان ذلك في جوانبها الجسدية أو الاجتماعية أو النفسية. ومع ذلك ، فإن العالم يدور عندما يغيب هذا الدور عن حياة الأطفال. يعتبر غياب الأم أنه يؤثر بشكل كبير على نمو الأطفال في وقت لاحق في المستقبل.

علاوة على ذلك ، بما أن العمل الأدبي يصور الحياة البشرية ، فإن أم الغياب هذه الظاهرة ربما تحدث فيها. هناك عمل أدبي بريطاني بارز بعنوان حديقة الاسمنت (١٩٧٨) يثير ظاهرة غياب الأم. هذه القصة التي كتبها إيان ماكيوان ، الحائز على جائزة مان بوكر ، تصور الأطفال الذين تراجعت والدتهم عن دائرة حياة الأطفال. مع وضع موضوع غياب الأم في الاعتبار ، يهدف هذا التحليل إلى اكتشاف وتعقب طريق أربعة أطفال في رواية حديقة الاسمنت التي تملأ غياب الأم.

هذه الدراسة عبارة عن نقد أدبي يتناول قضية غياب الأم في عمل الأدب باستخدام المنهج النفسي. باستخدام التحليل النفسي لاكان كنظرية رئيسية ، يستخدم هذا التحليل ثلاث ميزات: مرحلة المرأة ، لعبة فورت دا ، ومجمع أوديب ، للكشف عن الطريقة التي يملأ بها الأطفال في غياب الأم. يدور التحليل حول الأشقاء: جولي (١٧) ؛ جاك (١٤) ؛ سو (١٣) ؛ وتوم (٦) ، ككائنات للدراسة.

تكشف هذه الدراسة عن عدة حقائق على النحو التالي: (١) يستخدم ثلاثة أطفال مرحلة المرأة: (أ) تستخدم جولي نفسها كأم بديلة ؛ ب. يستخدم جاك شخصيات خيالية القائد هانت والمجرمين الشرفاء الذين سيستخدمون لاحقاً في عقدة أوديب ؛ ج) يستخدم توم الهويات الرمزية للأم والطفل لجذب انتباه جولي. (٢) يستخدم جميع الأطفال الأربعة لعبة فورت دا: أ. تستخدم جولي ، و جاك ، و سو ، وتوم لحظة العشاء ووقت النوم لتختفي وتعاود الظهور من جديد ؛ ب. تستخدم سو كتاب مذكرات كأم بديلة ؛ ج. توم يلعب اختفاء وإعادة ظهور ملامح رمزية للأم. (٣) طفل واحد فقط يستخدم عقدة أوديب: أ. يستخدم جاك غمر نفسه في مرحلة المرأة لتربية الأم البديلة عن طريق مسح اسم الأب.



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CHAPTER I

INTRODUCTION

This first chapter showcases some fundamental and relevant historical information about the issue that is addressed in this study, the absence of mother. That said, this chapter will cover the following subchapters: background of the study, problem of the study, objectives of the study, significance of the study, scope and limitation, definition of key terms, and research method.

A. Background of the Study

That mother being an integral part of people's or even every living creature's life is fairly undeniable statement. As Raphael-Leff (2003) said that if no one person was there to be mother, the task of young's development is infinitely complicated. We are all born prematurely, therefore, without such immediate, unceasing care (from our mother) we would die very quickly (Eagleton, 1996, p.132). We can also look at the massive phenomena for instance, when the world celebrates what-so-called Mother's Day annually. Although as for the date, each part of the world has different dates for Mother's day. But still, the hype of the celebration can be encountered through many kinds of online platform, thanks to the rapid development of technology nowadays. People are exchanging ideas on what would be the best gift for their mother to give during Mother's day. Others are releasing article such as "83 best gifts for mom this mother's day". All of that leads questions on how important this person who is

called mother is, how much the mother cares for their children is, and so forth. Resilient, gritty, the list goes on, those are common adjectives we regularly heard that attach to this person who called mother.

To begin with, it is important to understand first the definition of Mother. According to etymonline.com, mother by definition is female parent, a woman in relation to her child," Middle English moder, from Old English modor, and originally from Proto-Germanic mōdēr (etymonline, n.d.).

Mother's interactions with their children happens to be exceptionally crucial for the children's psychological condition as well as their emotional stability. Based on the study by McWey, Acock, & Porter (2010), they came to the conclusion that infant's more firm and tight contact with their biological mother was marginally associated with lower levels of depression. In the other hand, the study also reveals that the more contacts is significantly associated with lower externalizing problem behaviors. Taking further case, Mother presence is also very important as the assistance for their child when they face down-experience. The down-experience that nowadays being popular topic, one among others is bullying. Results showed that low father involvement and low mother involvement contributed significantly and independently to bullying behavior in adolescents (Flouri, & Buchanan, 2003).

In terms of Islamic context, the role of mother is also being a distinguished concern. There is a *Hadith* that emphasized on the important of the degree level of Mother.

a person came to Messenger of Allah ﷺ and asked, "Who among people is most deserving of my fine treatment?" He ﷺ aid, "Your mother". He again asked, "Who next?" "Your mother", the Prophet ﷺ replied again. He asked, "Who next?" He (the Prophet ﷺ) said again, "Your mother." He again asked, "Then who?" Thereupon he ﷺ said, " Then your father." (Bukhari, Muslim).

In a humble way, it can be simply said that mother is three times away more important than father. The reason behind it is because, in general, mother encounters and endures challenges that mostly father does not. To bring it into context, report uncovered that with every pregnancy and birth, the risk of dying increases for the mother (Park, 2011). However, these statements are not intended to be understood as an underestimating judgment toward the role of father.

Not only within the scope of human being, if we take look at a bit different context, in the kingdom of animal for instance, mother also plays a vital role in determining the life of its young. Mother provides the basic needs of the neonate: warmth (in pigs and rabbits) or shelter, food, water and immunological protection (via colostrum) and, in some instances, protection from predators and other conspecifics (Nowak, Porter, Levy, Orgeur, and Schaal, 2000). Weber reported (2015) in National Geographic that raccoons and many other animals learn by imitating their mothers, says Joseph Travis, a biologist at Florida State University. Berwald (2016) reported that animals are born with instincts, but it's often up to the mother to teach them how to use those instincts wisely so they can survive on their own. Climbing trees is a vital skill for raccoons to escape predators such as wolves, which can't climb, says Sam Zeveloff, a raccoon expert and zoologist at Weber State University in Ogden, Utah, reported by Weber (2015). Thornton and

McAuliffe (2006), reports that meerkat mothers, like humans, teach their young how and what to eat.

However, the presence of mother is not going to be eternal, whether it is within the physical or emotional status. There will be the time when the mother and the children is separated, whether it comes about a minute or forever. The temporary separation could happen when the mother is working for example. Elseways, it can be even worse (or better, for good or ill, it depends on the the individual's perception), when the mother is no longer alive, since every single living creature that has a soul will taste death. Now we wonder, what happen to the children as the mother is separated from them? How they could cope up with that situation? Could they even tackle the decay?

Study concernig the seperation or the absence of mother in correlation with its impacts to their children has broadly examined. A study by Barglow, Vaughn, and Molitor (1987) found that the repeated daily separations experienced by infants whose mothers are working full-time evolves a "risk" factor for the development of "*insecure-avoidant*" infant-mother attachments. Jude Cassidy, *attachment* researcher and professor in the University of Maryland, has an explanation about how insecure-avoidant children cope with their problem. She said (Catlett, n.d.) "During many frustrating and painful interactions with rejecting attachment figures, they have learned that acknowledging and displaying distress leads to rejection or punishment." It indicates that the mother is the architect for her children that she leaves a blueprint on how the children will develop relationship throughout their lives.

Another profound report of the separation with mother in the animal world also indicates negative effect. Viswanathan & Chandrashekar (1985) outlined that separation of the mother from its infants in guinea pigs (Astic & Jouvett-Mounier, 1968), monkeys (Hofer & Shair, 1982), & rats (Reite & Short, 1978) results in the enhancing of *sleep disturbance*. Those historical snapshots led the researcher to undertake the study over one of Ian McEwan's novels, since this later-will-be-revealed novel, to some extent, exposing the sense of inexistence of mother.

A British short story writer, novelist and screenwriter, originally named Ian Russell McEwan, has produced numerous literary works. He was the winner of The Man Booker Prize in Fiction in 1998 for the novel entitled *Amsterdam* and six times nominee over the same prize for his five other novels. McEwan kept recurring topics of sexuality, rough realism and dreariness.

On the other hand, McEwan's debut novel which was out in 1978, *The Cement Garden*, did not gain any prestigious prize. However, it is not absent from attention and critics. *The Cement Garden* also was adapted into drama film with the same title in 1993. Through this debut, the darkness of his early pieces coupled with the reading public's love of puns earned McEwan the nickname 'Ian Macabre' (Hoey, 2015).

Narrated by the first-person point of view named Jack, *The Cement Garden* (1978) tells a story about four siblings, including him, who were suddenly being orphan due to the death of both of their parents. The soon-turned fifteen

years old Jack here is the second child, while the rest of the children are Julie, the 17-year-old oldest sister; Sue, the 13-year-old younger sister right below Jack; and Tom, the 6-year-old youngest brother. A lot of strange events take place within the novel. The prominent issues that often being centre of discussion are that the two siblings, Jack and Julie, having sexual intercourse and that the dead mother is buried in the basement of the house. It was Julie and Jack's idea to bury the corpse. Meanwhile, the youngest brother Tom has bizarre behaviour of rather wearing girls' stuff.

Studies toward *The Cement Garden* across different topics were done by some scholars. Although those studies are not all mainly focusing on the novel alone – some are taking account other novels to analyse, it is more than enough to give an overview and map out the position of this study.

Sistani, Hashim, & Hamdan (2014) tried to trace the psychoanalytical origins of the *psychic anxieties* and *tensions* into childhood and also highlight a much earlier female (mother) influence in *The Cement Garden*. The research uses object relation theory of Fairbairnian, Kleinnian, and Winnicotian analytic traditions.

By 2011, Coning conducted study over several novels that includes *The Cement Garden* as the object of the study. The study tried to explore the notion of *perversity* in literature, especially *the representations of taboo* and *abjection*. The philosophy was proposed by Julia Kristeva. This study attempted to expose those notions that takes place within the novels.

Deterritorialization of the family unit and gender identities were the main topics of the study conducted by Mitra and Shrivastava in 2014. *Deterritorialization* is a concept that created by Deleuze and Guattari in *Antioedipus* (1983). While *Gender identities* refers to social formation, gendered roles, certain codes that developed through social and cultural hegemony. The study attempts to unfurl the way the siblings in the family in *The Cement Garden* cope up with the contingent and shifting dispositions of the nuclear family as well as gender identities involved in it.

As the elements of psychoanalytical origins of the psychic anxieties and tensions into childhood; a much earlier female (mother) influence; the representations of taboo and abjection; as well as deterritorialization of the family unit and gender identities in *The Cement Garden* had been pushed forward onto the table of discussion and analysis, the process of the children surviving through the absent mother remains question. With the light of *Lacanian Psychoanalysis*, this study is expected to go through the exploration and explanation of the phenomenon absence of mother.

B. Problem of the Study

Referencing the background of the study, the researcher is going to examine the novel along with posing research question as the problem of the study, in order to keep this study on the track. The researcher is generating research question on “how do the children in Ian McEwan’s *The Cement Garden* fill in the absence of mother seen through Lacanian Psychoanalysis?”.

C. Objective of the Study

The researcher carries out this study for its particular objective. This study is done in order to reveal the way on how the children in Ian McEwan's *The Cement Garden* fill in the absence of mother seen through Lacanian Psychoanalysis. Since the research question tries to find the action done by the characters, therefore the action classification (*mirror stage, fort da game, oedipus complex*) of Lacanian psychoanalysis will be the final outcome of this study.

D. Significances of the Study

Conducting this study, researcher can expect covering two major elements of significances. Those two elements are theoretical and practical contributions in the field of literary studies, especially in psychoanalysis study.

Theoretically, this study is intended to develop the implementation of the three theories proposed by Jacques Lacan (*Mirror Stage, Fort-da Game, and Oedipus Complex*) since the research which use this theory is still a way far from implementation.

Practically, this study is also expected to give understanding toward the reader of novel, that the phenomena discussed in this research is possible to be exist within novel. Furthermore, the identification of psychoanalytic concepts and its elements within the work hopefully will be able to enrich the interception of this literary work.

E. Scope and Limitation

Since psychoanalysis oftentimes is regarded to its founder Sigmund Freud's, better yet the scope of this inquiry is only within psychoanalysis in which that will be under Jacques Lacan theory. This kind of psychoanalysis is well-known as Lacanian Psychoanalysis. Lacanian Psychoanalysis itself is a wide psychological analysis approach that has some branches underneath. Narrowing down, this study will be focusing on the study by using the theory of *Mirror Stage*, *Fort-da Game*, and *Oedipus Complex*. This study will not focus on Lacan's three registers theory i.e. real, imaginary, and symbolic registers. Yet, this registers theory will be used, if any, as an additional information that might be able to support the analysis.

Related to the object of the study, the data that is going to be examined in this study is Ian McEwan's *The Cement Garden*, a piece of British literary work which was published in 1978. This novel expands its plot by several characters e.g. father, mother, Julie, Jack, Sue, Tom, Derek, and Derek's family. However not all those characters are the amidst of the analysis. As this research aims to comprehend the way children filling in the absence of mother, the four characters: Julie, Jack, Sue, and Tom, are the characters whose features would be examined as the centre of analysis.

F. Research Method

This study attempts to establish detailed analysis of a piece of literature. Meaning it scrutinizes literary work through identification, classification and ended up with analysis in which the steps are done systematically. In doing so, the research method should be specified into typically four elements: research design, data and data source, data collection, and data analysis.

1. Research Design

This research is Literary Criticism. This type of research deals with interpretation, analysis and evaluation using literary work as the object of the study (Gillaspie, 2010). Herewith, this study brings up literary theory into practical application. Literary criticism comprises four different kinds of approaches (Abrams, 1953), those are mimetic, pragmatic, expressive, and objective approach, to use to analyse literary work. As this research aims at analysing literature while not seeing it as a mere product of exclusive work, but rather as a work that represents the occurrence of the real-world phenomena, thus the researcher considers this research using mimetic approach. However, mimetic approach is yet a broad concept that having some branches. One among others of the branches is psychological approach.

Behaviour, perception, motivation, and action are some of those examples of phenomena to study when using psychological criticism as the approach. As this research attempts to study the phenomena of action that driven by certain motivation as well as the dynamic of characters' mind, psychoanalysis would be

the best fit theory that can be used as a tool of analysis compared to other theories in psychological approach. However, this research specifically uses theory of Lacanian Psychoanalysis proposed by Jacques Lacan. Since this analysis is going to uncover the process of overcoming loss caused by the absence of certain entity, this research is going to employ three features of Lacanian Psychoanalysis, i.e. mirror stage, fort-da game, and oedipus complex. Those three features are chosen because it could explain the way individuals are able to overcome their loss due to the separation from impactful object.

2. Data and Data Source

Since this study is a literary criticism, the data of this analysis are in the form of words, phrases, and sentences that are derived from literary work. The data are both in the form of narration of the novel and the utterances of the character in the novel.

The data that are used in this research is obtained from British novel entitled *The Cement Garden*. Written by Ian McEwan, the novel published for the first time in 1978 as his debut novel. The novel was published by Jonathan Cape, a publishing firm based in London. Divided into ten chapters, the novel comprises as much as 138 pages.

3. Data Collection

Collecting the data, researcher did several steps. First of all, Ian McEwan's novel *The Cement Garden* was read twice in order to comprehend the big idea of the story. Secondly, the novel was read again, but this time, the reading is

exclusively to be focused on each of the chosen characters in the story. Since there are four characters to be observed, therefore the reading was done as much as that number in this phase. While doing this, at the same time, the compromising actions which indicates the action of filling in or replacing the mother who is absent from their life, were taken and put into the already-established tables which were made in the basis of four separate characters. This phase ended up producing four different tables with different name of the characters attached upon each.

4. Data Analysis

Having the data in hands, the researcher then moved on to the next step, which is conducting analysis using Lacanian psychoanalysis features. In doing so, the actions of each chosen character are dissected and studied whether they fall under categories of mirror stage, fort-da game, and/or oedipus complex. It is undeniable that certain actions can be overlapped which ended up classified into more than one categories of Lacanian psychoanalysis features. Afterwards, the data are elaborated to make it understandable.

G. Definition of Key Terms

1. Absence is a state or a period of being away from a place or person (Merriam-Webster, n.d.).
2. Mother is female parent, a woman in relation to her child," Middle English moder, from Old English modor, from Proto-

Germanic *mōdēr* (source also of Old Saxon *modar*, Old Frisian *moder*, Old Norse *moðir*, Danish *moder*, Dutch *moeder*, Old High German *muoter*, German *Mutter*), from PIE *mater-* "mother" (source also of Latin *māter*, Old Irish *mathir*, Lithuanian *motė*, Sanskrit *matar-*, Greek *mētēr*, Old Church Slavonic *mati*). (etymonline, n.d.)

3. Mirror Stage is Intervenant between these two stages, *imaginary* and *symbolic stages*, the moment when the infant learns to identify with his or her image in a mirror, and so begins to develop a sense of a separate self that is later enhanced by what is reflected back to it from encounters with other people (Abrams, 1999, p.252).
4. Fort-da Game is a game that expressed children's accession to the symbolic order which purpose is to make a desired object repeatedly appeared and disappeared (nosubject.com./fortda). The desired object is often being represented by elementary signifiers.
5. Oedipus Complex is the repressed but continuing presence in the adult's unconscious of the male infant's desire to possess his mother and to have his rival, the father, out of the way (Abrams, 1999, p.250).
6. Ideal I, also known as Ideal Ego, is the ideal of perfection that the ego strives to emulate and it first affected the subject when he/she first saw him/herself in the mirror. (www.cla.purdue.edu/ ego-ideal-and-ideal-ego)
7. *Objet petit a* is French words for 'object small a' with the latter *a* standing for *autre*, which means *other* (Tyson, 2006, p.28).

CHAPTER II

REVIEW ON RELATED LITERATURE

This second chapter constitutes elaboration of relevant theories, from the fundamental to the specific ones, that are expected to shed light on the research pathway. Thus, this chapter is going to cover the discussions on psychological approach in literary criticism, psychoanalytic criticism, Lacanian psychoanalysis, mother, and previous studies.

A. Psychological Approach in Literary Criticism

Conducting interdisciplinary study can be challenging every now and then, since it is a marriage between, at least, two terminologies, which in this case are psychology and literature. To a certain degree, it is possible for those terms misleading people along with their understanding about the concept when the terms dynamically stand side-by-side. Therefore it is important to embark this early sub-chapter by mapping out the two main terms in order to strengthen the fundamental structure of the interdisciplinary study as well as to draw a clear position of the study.

Etymologically, psychology comes from two Greek words: psyche which means life and logos which means explanation (Lally & French, 2014). Through those genetic meaning, psychology could be recklessly defined as explanation of life. From the side of terminology, according to Contino, psychology is the scientific study of behavior and mental processes (2013, pp.5-6). It means that,

when someone conducts studies on psychology, they will engage with observation over the behaviour and mental processes of human beings, let alone any other organism. Another important key term in Contino's statement is the term scientific study. Observing human behavior and their mental processes in scientific ways means that this study is based on systematic observation. The study must be following certain rules in order to achieve its objective. Contino argues that the main goals of conducting study on psychology are to describe, explain, predict, and change.

Contino's definition on psychology is particularly in line with Lally and French's. In their book entitled *Introduction to Psychology* (2014), Lally and French defines psychology as a scientific study of mind and behavior. As the word psychology is commonly associated merely with human beings, Lally and French believe it also even deals with animals. Despite the various definition of psychology that are suggested by scholars, those definitions share one thing in common: that psychology is a science to understand why people behave the way they are.

As for the branches in psychology, there are various divisions or perspectives which are based on certain issues of interest. Lally & French (2014) classify psychological perspectives to fall into as much as nine categories i.e. structuralism, functionalism, psychodynamic, behaviorism, biological, humanistic, cognitive, socio-cultural, and evolutionary.

However, psychology as an approach to conduct study in the world of literature is different. In the domain of literature, the branch of psychology that commonly used is the one that was proposed by Sigmund Freud, which based on the nine classification of psychological perspectives, it includes in psychodynamic perspective. One prominent sub-theory of psychodynamic that broadly used in the field of literature is psychoanalytic theory, also known as psychoanalysis. Psychoanalysis is, first and foremost, a clinical practice of the talking cure (Sharpe, & Faulkner, 2008). Due to psychoanalysis's tenure as an influential theory and form of therapy, it's had a sizable presence in art, literature, and films (Ackerman, 2019). Erford, Hays, Crockett, & Miller (2011) in Eremie & Ubulom's review (2016) stated that psychoanalysis was the first psychological theory that widely accepted in Europe and North America.

Speaking of literature itself, it can be approached from five main dimensions of relation as it is mapped in Image 1, i.e. the text itself, the text and its readers, the text and its author, the text and the world, and the text and other texts. Unlike psychology as a science of studying the actual organism within the actual world, psychological approach in the context of literature aims to study literature with the light of psychological resources. It looks at turmoil, a catastrophe of the human personality, their relationships as well as a social disruption (Eagleton, 1983, p.131). If sociological approach such as marxism paid attention at the impact of our need to labour in terms of different classes in society, social interaction and relation as well as political agendas which it

entailed, psychological approach instead concerns over its implications in the psychical life.

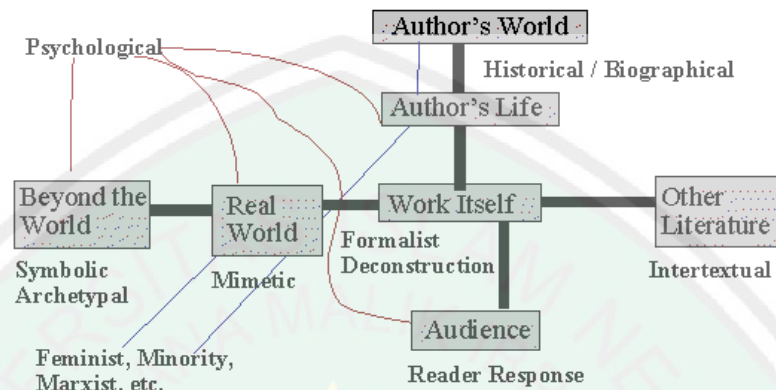


Image 1. salirickandres.altervista.org

Studying literature that is conducted under the psychological approach can be employed into four disparate studies. It could be done whether in encompassing the psychological study of the writer, as a type and as individual; the study of the creative process; the study of the psychological types and laws present within the works of literature; or the study of the effects of literature upon its readers (Wellek & Warren, 1942, P.75). This is particularly in line with literary critic Mayer Howard Abrams' (1912-2015) idea, in which he identified four main elements of literature involving the text, its theme, the author, and the reader (Emir, 2016).

While in clinical practice, there are only two different entities who is going to engage namely analyst (psychologist) and the patient. In literature on the other hand, there are a variety areal which one might analyse – what is the 'patient' might not always be clear (Green, & LeBihan, 1996, p. 140). Therefore,

it can be drawn a conclusion that the domain of psychological approach in the world of literature includes the relation of literary work with the real world, the author, and the reader.

Moreover, the word criticism that attached to literature is devoted to the comparison and analysis, in order to interpret and evaluate the works of literature (Cuddon, 1976, p.196). Connecting the dots, psychological approach in literary criticism therefore is the practical application of comparison and analysis which aspires to interpret and evaluate the work of literature using the spectacle of psychology. Moreover, one of psychological approaches that is notably used in the field of literature is the one that was proposed by Sigmund Freud, Psychoanalysis.

B. Psychoanalytic Criticism

Psychoanalysis has also left its mark on literature, both by inspiring works of fiction that incorporate aspects of psychoanalysis and/or psychoanalytic theory and by serving as the basis for psychoanalytic literary criticism, in which literature is critiqued through the lens of psychoanalytic theory (Ackerman, 2019). Psychoanalytic criticism is a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature (Golban,& Ciobanu, 2008, p.267). Generally, the purpose of this type of criticism is to reveal which psychoanalytic concepts operated within the text of literary work and how identifying them can enrich our understanding of the work.

Freudian Criticism, also known as Classical Psychoanalytic Criticism, is concerned with the quest for and discovery of connections between the artists themselves and what they actually create (Cuddon, 1976, p.332). Tyson argue that seeing the world through a psychoanalytic perspective leads us to see that it actually comprises of individual human beings, along with every psychological background that started from early childhood experiences within the social context such as family and each with patterns of adolescent and adult behavior that are the direct result of that early experience (2006).

Psychoanalysis allows us to systematically investigating the the human's unconscious, human's psychic development as well as human's mind (Castle, 2007). Freud believes, the unconscious plays a large part in how people act, think, and feel (Razei & Seyyedrezaei, 2013). Uncoscious is our unawareness toward desires, fears, needs and conflicts that motivate or even drive human beings (Tyson, 2006, p.12). Beginning only with the facts of the unconscious and the conscious mind, Freud saw first of all, or suspected, both the tension between the two and what he called the constancy, or balance, of energy that invariably characterized this tension (Hoffman, 1957, p.605). In regards to the object of interests, psychoanalytic criticism could be divided into four kinds. It can focus on the author, the content, the formal construction, or the readers of the work (Eagleton, 1983, p.155).

C. Lacanian Psychoanalysis

Lacanian Psychoanalysis, a nontraditional psychoanalytic theory proposed by French psychoanalyst Jacques Lacan (1901-1981), emerged due to Lacan's dissatisfaction upon Freudian psychoanalysis. His works centers around his re-writing extensively of Freud's psychoanalysis through the guidance of structuralism as well as linguistics (Habib, 2005, p.588). Therefore, Lacanian psychoanalysis arguably is the product of post-structuralism of Freudian Psychoanalysis. This is particularly in line with Eagleton statement that Lacanian psychoanalysis is an attractively original attempt to re-define Freud's psychoanalysis in ways pertinent to all those concerned with the question of the human subject, its place in society, and above all its relationship to language (1983, p.142). Unlike Freud, Lacan stresses the importance of the socio-cultural context to the formation of the individual since he was buttressed, among others, by the structuralist insights of Claude Levi-Strauss' antropology and Ferdinand de Saussure's linguistics, as well as the phenomenology of Fredrich Hegel and Martin Heidegger (Golban, & Ciobanu, 2008, p.253)

According to Lacan, it is in the condition of 'lack when humans were born (Storey, 2009). This lack is what later in the future, the humans, for the rest of their life, spend to try to fill in this hole of lack. It is this lack which generates desire to arise. Based on Encyclopedia of Psychoanalysis, the exact nature of what is lacking varies over the course of Lacan's work (Lack, 2019). When the term lack first appears in 1955, lack refers to a lack of being. It means that individuals's desire is to be finding the being of itself. It is not the lack of this and

that which refers to other object, but rather lack of being exist (Lacan, 1988). In 1956, lack comes to designate the lack of an object (Lack, 2019). Laclau in Storey suggest (2009, p.102), the 'subject' is the place of lack that has a hole needed to be filled through various attempts of identification.

In addition, Abrams suggests, Lacanian literary criticism is the reformulation against Freud's concepts about the psychosexual development in human's early stages as well as the concept about oedipus complex. He adds, the reformulation also branched out to be more detail in a way that Lacan distinguishes between a prelinguistic stage of development which he named it the imaginary and the stage of acquisitioning language which he named it the symbolic order (Abrams, 1999, p.252). As stated earlier, Lacan re-writes the unconscious which is Freud's original idea, using the concepts and terminologies derived from linguistics. Lacan suggested three orders that human experience which related to their mental state: the imaginary, the symbolic, and the real (Habib, 2005, p.589). In the imaginary stage, the child is not yet able to tell between the subject and an object, not having comprehension between the self and other. There is something that can bridge the child to understand that concept of separation, Lacan calls it *the mirror stage*. It is the action when the infant learns to identify himself through his image in a mirror. At this moment, he begins to develop a sense of a separate self that is later enhanced by what is reflected back to it from encounters with other people. Further explanation is designed bellow.

The **imaginary order** is a pre-oedipal phase where an infant is as yet unable to tell itself from its mother's body or to see the lines of demarcation that

separates itself and other objects (Habib, 2005, p.589). Indeed, in this phase, the infant is yet unknowing himself as a constituent entity that separated with other entities in the world such as chair, house, and pillow. Therefore, this imaginary order can be interpreted as sense of unity between the child and the other objects that surround the child (Habib, 2005). But this should not be understood as the world of imagination, but rather the world of perception (Tyson, 2006, p.27). This world is a place where the child does not experience it through words and sentences, but rather through images. Therefore, scholars understand that this world of images is not yet fragmented or mediated by categories which leads to differences. In other words, imaginary order is not yet intervened by language and signs. It is the state in which we are having a lack about the definition or a solid image of self, in which what 'self' we have seems to pass into objects, and objects into it, in a ceaseless closed exchange (Eagleton, 1983, p.142).

It all goes that way until the moment of **mirror stage** touches down the child's realm. The mirror stage is the action when the child sees himself in a mirror and contemplates (Eagleton, 1983, p.143). Within this imaginary state of being, we can see how the child first develops its ego, its integrated self-image, beginning to happen. This action helps the child to begin the process of constructing a centre of self (Eagleton, 1983, p.143). In doing so, the child who at first is still uncoordinated in terms of his physical, found himself reflected before the mirror a gratifyingly well-coordinated image of himself. The child at this moment contemplates about the image in the mirror and skeptically identifies if the image is itself and not, hazily finds out the subject and object (Eagleton, 1983,

p.143). This attempts of identification leads the child to understand that he is the 'self' and separated with which later he recognize as the other, its environment and surroundings (Habib, 2005). Before the child sees mirror, the sense of wholeness and the identification of the "I" is still absent (Bailly, 2009, p.27). The mirror situation suggests that this 'I' which refers to the 'self' is essentially narcissistic. That judgement of being narcissistic is proclaimed since at this moment of mirror stage, the child arrives at a sense of an 'I' by finding that 'I' reflected back to ourselves by some object or person in the world (Eagleton, 1983, p.143).

It can be concluded that the process of mirror stage is the process of the child identifying itself in the mirror as an object which somehow part of itself, but at the same time, the child realizes the image is not itself, something alien. This process of mirror stage takes place in the imaginary order, for Lacan it is precisely the realm of images, where the child makes identification through the action of mirror stage. But in the very act of doing so, the mirror stage itself leads the child to misrecognize itself. As the child grows up, he will continue to run that kind of imaginary identification, in other words, doing mirror stage with the objects (Eagleton, 1983, p.143). Through this action of mirror stage, the ego will be built up. The moment when the child was able to identify that he is the subject 'I', it is the emergence of ego. For Lacan, the ego is a narcissistic process whereby we bolster up a fictive sense of unitary selfhood by finding something in the world with which we can identify (Eagleton, 1983, p.143).

In other words, Tyson adds (2006, p.28), mirror stage helps the child develops a sense of itself as a whole, as if it had identified with the whole image of itself that can be seen reflected in a mirror. However, the child does not have to literally see his reflection in order for him to pass through the mirror stage (Green & LeBihan, 1996, p.165). As a conclusion, there appears no more than two terms which are being a centre of discussion in the domain of pre-oedipal or imaginary order as a product of mirror stage: the child itself and the other body. At this point, the other body usually refers to the mother which represents external reality for the child (Eagleton, 1983, p.143). Simply put in personification way, in the imaginary order, the action of mirror stage is the person who introduces the child with the identification of 'I' and the 'other'. Thus, in this moment, the child experiences loss after separation with its most important entity, the mother, since the child realizes that he is not unified with the mother. As a result, the child will seek substitutes of the desired object, whether it be small or big other, for that separation of himself with his mother as the object (Tyson, 2006, p.28).

This lost object of desire, in Lacanian psychoanalysis, is called as *objet petit a*, French words for 'object small a' with the latter *a* standing for *autre*, which means *other* (Tyson, 2006, p.28). In other words, *objet petit a* means object small other. In that matter, Lacan distinguishes the 'other' with small 'o' and big Other with capitalized 'O'. This object is the little other that previously belongs to the child only and only influences him. In contrast, the big Other is able to influence everyone (Tyson, 2006, p.28). It is also important to note that this little object does not merely refer to the mother, but also refer to anything that allows

the child to get in touch with his desire that is repressed after losing the object. Simply put, *Objet petit a* is the little object at hand, which is not really an object of desire at all but is available to satisfy need (Fry, 2012, p. 167). In a sense of sociobiological, you are able to attain what you need. On the other hand however, psychoanalytically, you cannot reach what you desire.

After the dynamic turmoil that experienced by the child in the imaginary order happened, he then moved onward to another level of complexity, the introduction into social world of law, the **symbolic order**. To get into this point of comprehension, into the world of law, the child travels down along the way with the transportation called **oedipus complex**. As this term is originally proposed by Freud, which refers to the child's desire towards his mother which later the desire is prohibited by the father, in this realm, he is threatened by the father with castration (Habib, 2005, p.589), where the father signifies what Lacan calls the Law (Eagleton, 1983, p.143). This term of law is also well-known as Name-of-the-Father (Tyson, 2006, p.31). The law is called the way it is since it covers the social taboo on incest (between the child and the mother) which in the child's side, the law is recognized as the father. Moreover, the symbolic order also consists of society's ideologies: its beliefs, values, and biases; its system of government, laws, educational practices, religious tenets, and the like (Tyson, 2006, p.31).

To sum up, the oedipus complex is the action that changes the earlier relationship of *dyadic* structure into *triadic* one (Eagleton, 1983, p.143). While in dyadic structure, in the domain of imaginary order, by the action of mirror stage,

the relationship occurs between two entities: the 'self/ I' and the 'other'. In triadic structure however, in the domain of symbolic order, by the action of oedipus complex, the relationship occurs among three entities: the 'self/ I/ child', the 'law/ father/ Name-of-the-Father', and the 'other/ included but not limited to mother'. Through this demarcation, the child develops sense of law, the sense of comprehension that not all things and all actions are permitted. There are some restrictions, some borders out there that the child is not allowed to pass through. Therefore, this symbolic order is the world where the child is able to tell gender and sexual differences as well as the various roles in social settings, in other words, the child can tell the differences between subjects and objects (Habib, 2005). In other words, the symbolic Other (with the big O) that is represented by the father constitutes the agency of the law in society and/or culture (Sheikh, 2017, p.4).

Since realizing the demarcation, the only thing the child could do is to repress his desire toward mother, thereby opening up the dimension of the unconsciousness. In other word, the concept of demarcation is gradually internalized into the unconscious and being able to be applied into another forms of prohibition. The child learns the law, which refers to appropriate standards of socially acceptable thoughts and behaviors, in this case is not to direct his desire toward the mother. For Lacan, the unconsciousness is not a 'place' like Freud suggested, but rather a relation of the child with the social world of law, morality, religion, and conscience (Habib, 2005, p.589). From that matter, the first appearance of the law happened simultaneously with the process of opening the

state of unconscious desire. It is happen as the child recognizes the taboo/ demacration/ prohibition/ boundary which are symbolized by his father. After that, it represses its desire of being guilty toward the mother, which this kind of desire is named as the unconscious (Eagleton, 1983, p.143). Apparently, the uncoscious itself can be traced from its manifestations. The manifestations of the unconscious lies within our dreams, behavior, and artistic production, which usually is characterized for having multiple meanings (Tyson, 2006, p.26). Dreams are a way of thinking as we are asleep. They are full of strange but meaningful juxtapositions and densely packed symbolic images, which connect present and past unexpected ways (Milton, Polmear, & Fabricius, 2004, p.46). The 'dream work' is the transformation of the repressed, forbidden or taboo thoughts or desires, into the manifest (Green, & LeBihan, 1996, p. 149).

This normalization of the child through the castration complex here consists in having the child perceive that what orders the desire of the mother is in fact a Law, not any visible feature of the biological father: he dubs it 'the Name-of-the-Father' (le nom du père), punning on the French homonymy between nom, 'name', and non, the 'no' to incestuous union (Sharpe 2006). Desire is the desire to find that which we lack, ourselves whole again, as we were before we encountered the imaginary and the symbolic (Storey, 2009, p.102). Lacan in Storey (2009, p.102) stated, desire is a metonymy which allows us to discover another part, but never ever the whole. Desire, therefore, is a process signifying the basic fact that there cannot be a self without a non-self, man without the world, the one without the other (Leather, 1983, p.112)

Additionally, Lacan in his famous dictum illustrated “*l’inconscient est structuré comme un langage*” the French words for ‘the unconscious is structured like a language’ (Johnston, 2013). For Lacan argues that the operations of the unconscious resemble two very common processes of language that imply a kind of loss of lack: *metaphor* and *metonymy* (Tyson, 2006, p.29). Metaphors occur in language when one object is used as a stand-in for another. Metonymy on the other hand, occurs in language when an object associated with or part of another object is used as a stand-in for the whole object. However, this is not merely because it works like the way metaphor and metonymy operated. It is also because, like language itself for the post-structuralist, it is composed less of signs – stable meanings – than of signifiers (Eagleton, 1983, p.146). An additional interesting description about Lacan’s idea of unconscious is put below:

What Lacan said about unconscious implies, among other things, the way in which unconscious desire is always seeking our lost object of desire (Objet petit a), the fantasy mother of our preverbal experience, just as language is always seeking ways to put into words the world of objects we inhabit as adults, objects that didn’t need words when we felt, as preverbal infants, one with them. (Tyson, 2006, p.29)

Apart from that, Lacan also has another idea of the process of child overcoming the loss, **fort-da game**. Fort-da game is originally named by Freud after watching his grandson throw a cotton reel away which means gone, and then pull it back again by means of an attached thread, which means there. According to Freud, this is the game where the child is able to take control of the situation where the mother disappears. In doing so, the child lets the mother disappear (fort) and then reappear (da) (Storey, 2009, p.103). Freud interpreted this famous *fort-da game* in his work *Beyond the Pleasure Principle* (1920) to be the moment

where the child use symbolic things to master the situation of the absence of mother (Eagleton, 1983, p.160). Simply put, fort-da game is an object is lost, and then recovered. Fort-da game is played by the child to control the loss (or potential loss) of a desired object (such as a parent) by using both verbal language and concrete "transitional" objects like toys (Kinder, 1993). By doing so, the child make himself to be able to master the situation. Lacan interprets Freud's reel in the fort-da game representing the 'object a', as a strikethrough subject of its own lost object with fort and its signifiers in the dual relationship between mother/other and the child (Aydin, 2014, p.3).

For Lacan, fort-da game is an original lost object – the mother's body – which drives forward the narrative of our lives, impelling us to pursue substitutes for this lost paradise in the endless metonymic movement of desire (Eagleton, 1983, p.161). In any narrative, an object must be lost in the first place, or being absent before it can be reappeared. If everything remained in the place, there will be no story that can be told. In fort-da game narrative, this experience of loss is distressing at one moment, but for the child it is exciting as well. Therefore, the desire is triggered by something that the child is not able to possess while using the other symbolic object as a source of satisfaction (Eagleton, 1983, p.161). The 'fort' has a meaning only if it happens to build mutual relationship with the 'da', which could possibly happen vice versa (Eagleton, 1983, p.161).

Lacan redefined the fort-da game as the porter for the child to get into the world of symbols/ the symbolic order, particularly an introduction into language. Language becomes the main focus for lacan because like the fort-da game, the

existence of language is generated by an absence (Storey, 2009, p.103). language let us to be exposed with the split between the actual thing and the meaning. Before acquiring language, we only had the actual thing in our vision, which is being, the complete nature of things. After acquiring language however, we are faced by the term subject and object. In language, we can be both subject and object such as in the narrative of "I think about myself". In that realm of language, myself generates two terms: the 'I' as the subject and the 'myself' which refers to my real self as the object.

Lastly, the **Real** is the realm where our lives begin. The real is actual entity without symbols, before cultural classification (Storey, 2009). The real is everything in this world before it is intervened by symbols. The existence of the real that can be brought into being is always constituted by culture, by symbolic. One way to think of the real is as that which is beyond all our meaning-making systems, that lies outside the world created by the ideologies society uses to explain existence (Tyson, 2006, p.32). Therefore, the real is opposed to the imaginary and also located outside the symbolic (Golban, & Ciobanu, 2008, p.261). It intrudes and disrupts the child's imaginary pre-oedipal harmony, yet, as it resists symbolization, it is impossible to visualize and to integrate into the symbolic.

From the elaboration above, it can be synthesized that the features were emerged through the process of the child making the journey within the imaginary and symbolic order. It has trained the child to involve in the three actions. These three actions are closely related to the imaginary and symbolic order, which

previously had been mentioned. The first is the mirror stage, the second is the fort-da game, and the third is the oedipus complex (Storey, 2009, p.101). The syntheses of those three features are provided in the following.

1. Mirror Stage

Mirror stage is the action when a child looks himself before a mirror which generates the sense of 'self' and 'other'. Before this action, the child was not yet comprehending about those two terms. The child still supposed that he and the objects surroundings are union. Therefore, mirror stage helps the child to begin the process of constructing a centre of self (Eagleton, 1983, p.143). In other words, the child begins to contemplate the identity of himself. The mirror stage happens in the imaginary order which to some extent introduces the child to the symbolic order. This action or Lacan is not necessarily occurred once in a life time, but possibly repeated later in the future as the subject grows up.

The low hanging fruit from this phenomenon is that mirror stage is the action of identifying the 'I', which means the identities attached to one self. Mirror stage itself does not necessarily require an actual mirror. It can be done with the figurative mirror as well. One can use the society, or the other, to examine his identity. It is related to time when the child sees himself in a mirror which leads him to identify his identity through the 'other'. The 'other' in that the child sees is the reflection of himself in the mirror. The 'other' helps him identify his identity.

2. Fort-da Game

Fort-da game is a game played by a child in a way that he throws away an object which represents fort (gone) and then he will excitedly look for the object. When he found the object, it represents da (there) which makes him felt grateful. The object at his hand represents his desired object, Lacan named it *objet petit a*, meaning 'the object small other'. This object small other is a substitute of the desired object, which commonly plays a role as the stands-in of the mother. When the object is gone, the loss experience is distressing, but exciting as well. It happens because the desire is enamoured by something that the child cannot get, while at the same time, it is the source of the child to experience satisfaction (Eagleton, 1983, p.161).

3. Oedipus Complex

When mirror stage let the child to understand a separation between the 'self' and the 'other', oedipus complex is the action of the child that introduces him with the third party that stand between the 'self' and the 'other' i.e. the concept of Law. It first occurs when the child's desire toward mother is prohibited by the father with castration (Habib, 2005, p.143). At the beginning, the child recognizes the law as the father, in Lacan term is Name-of-the-Father. His experience leads the child to understand broader concept of law such as society's ideologies: its beliefs, values, and biases; and the system of goverment, laws, educational practices, religious tenets, and the like (Tyson, 2006, p.31). The early

‘dyadic’ or two-term relationship between infant and mother, that is to say, has now opened up into a triangle consisting of child and both parents. For the child, the parent of the same sex will come to figure as a rival in its affections for the parent of the opposite sex (Eagleton, 1996, p. 134).

D. Mother

According to Rose (2015), we have three words available to us when discussing about the term mother i.e. mother, mothering, and motherhood.

Mother is the individual, the identity of a person, or even a planet, in a way that there is a term of mother earth (Rose, 2015). Rothman in Rose argues that mother is not limited notions of gender, biology or genetics. She moves away from kinship as the primary definition of mothering, and expands the concept to “more than genetics, more than lineage,” towards “families made interracially, interculturally, internationally, gay and lesbian, as alternative kinds of families. In other words, Rothman idea suggests that that person who is or aspiring to be mother should not be limited within the context of biological relation, but can be also possibly expanded in broader form of relations such as social in the context of step-mother.

Meanwhile, motherhood is generally understood as the social system in which mothering is performed. According to merriam-webster.com (2019), social system itself is including, but not limited to the formal organisation of status and role that may develop among the members of a relatively small stable group such as family or club. Therefore, motherhood by that definition is an institution.

Adrienne Rich in Rose articulates it thus that the institution (which in this case is motherhood) has been a keystone of the most diverse social and political systems.

In addition, Rose argues that mothering should be defined as the action e.g. mother mothers her children. This argument is in line with Ruddick's (2009) definition of mothering. In her article, she stated that mothering may be performed by anyone who commits him or herself to the demands of maternal practices. This definitions triggers question such as what those actions that are considered as the action belongs to mothering. Thankfully, Valencia through her article published in Journal of Family has several examples of action that can be categorized as mothering.

In terms of the everyday praxis of mothering, Valencia (2014) mentions that mother commonly practices caring, nurturing, modeling, and disciplining the children. In addition, she also realized that motherhood is not only a popular and commonly used term within the domain of social care taken to refer to common practices of rising children, but that also refers to a state of being a mother. A state of being mother describes all acts related to mothering therein, especially the politics of care and mothering a child, as well as class, race, and gender distinctions. Simply put, when someone proclaims she is the one who had authority to look after a child because she is woman, she had just done politic of care by the basis of gender.

Hoffman in Valencia (2014) points out that adults of different social classes relate to their children with expectations shaped both by present

circumstances and by future envisioned adult roles in society. In this process Hoffman argues, both children and adults are shaped by larger cultural and class-based goals for personhood and identity. In other words, the kind of person a mother aspires to be is negotiated and reproduced, among others, through mundane everyday experiences. Therefore, the identity of mother through the eyes of other could possibly change dynamically which is influenced by daily experiences. In other words, someone who is not actually the biological mother of a child can be the mother in a way that he/she is able to be the mother since he/she took care of the child for certain period of time.

E. Previous Studies

In an attempt to gain the map-identification insight, an overview regarding the earlier studies that had been examining *The Cement Garden* are provided. Studies toward *The Cement Garden* through different topics were done by some scholars. Although those studies were not all mainly focusing on the novel alone – some are taking account other novels to analyse, it is more than enough to give an overview and map out the position of this study. While it had been shown in the background of the study about the previous studies with relevance to *The Cement Garden* novel, the further elaboration, which is also incorporating the finding of those studies, will be given in this sub-chapter.

Sistani, Hashim, & Hamdan (2014) tried to trace the psychoanalytical origins of the psychic anxieties and tensions into childhood and also highlight a much earlier female (mother) influence in *The Cement Garden*. The research uses

object relation theory of Fairbairnian, Kleinian, and Winnicottian analytic traditions. This paper shows how deprivation from the establishment of an unsatisfying contact with their primary love object, in this case is their mother, can wreak havoc in the characters' psyche and cause their ego to move against establishing relations with their internal objects instead of natural, real objects in their external world.

As of 2011, Coning conducted study over several novels that includes *The Cement Garden* as the object of the study. The study tried to explore the notion of perversity in literature, especially the representations of taboo and abjection. The philosophy was proposed by Julia Kristeva. This study tries to expose perversity, objection and taboo within the novels. Not only the novel itself, Coning also used the concept of *mostrosity*, *grotesqueness* and the *uncanny*. Those concepts were used in regards to explicate the abjection fiction's affect toward its reader. In other words, this study also included reader as the object of study.

Coning found that, it entails to expose oneself to an ambiguous or liminal space, where culturally already set up values are both affirmed and disrupted, in order to engage with literary works. Another finding is that the narrators of these novels interfere social order, and their narratives, rather than self-actualisation, come to an end of the absolute finality of death.

Deterritorialization of the family unit and *gender identities* were the main topics of the study conducted by Mitra and Shrivastava in 2014. Deterritorialization is a concept that created by Deleuze and Guattari where they

addressed the notion in their work, *Antioedipus* (1983). While Gender identities refers to social formation, gendered roles, certain codes that developed through social and cultural hegemony. The study attempts to unfurl the way the siblings in the family in *The Cement Garden* cope up with the contingent and shifting dispositions of the nuclear family as well as gender identities involved in it.

Underlining, the earlier studies toward *The Cement Garden* have some contributions in proping up this study by establishing a forceful foundation on the ground. Coning's study which explores the notion of perversity in literature gives the visualisation that what the children had done in the story are unacceptable by the society in general. It is described in the conclusion of the study, that the children's actions represent taboo and abjection. Meanwhile, the study undertaken by Sistani, Hashim, and Hamdan which employed object relation theory exposes a sturdy argument that deprivation from the unsatisfying contact with beloved object can wreak havoc in the ones' psyche and lead them to build relations with other objects in their external world. As for the study conducted by Mitra and Shrivastava, they give snapshots from another small yet impactful perspective by promoting the elements of deterritorialization of family unit and gender identities taking place in the novel. Those preceding studies places this one on a solid footing to make a way to understand the process of the children characters in *The Cement Garden* filling in the absence of mother though the lights of Lacanian psychoanalysis features.

CHAPTER III

FINDINGS AND DISCUSSION

This third chapter spells out the analysis which revolves around the research question of how the children in Ian McEwan's *The Cement Garden* filling in the absence of mother by features of Lacanian psychoanalysis. This chapter comprises twofold sub-elucidations: Findings of Mirror Stage, Fort-da Game and Oedipus Complex; and Discussion.

A. Findings of Mirror Stage, Fort-da Game, and Oedipus Complex

This sub-chapter describes the process of analysis which eventually generates several findings. Each finding of mirror stage, fort-da game, and oedipus complex will be elaborated within second level of this sub-chapter.

1. Mirror Stage in *The Cement Garden*

Mirror stage is the moment of a child that is helped by its reflection in the 'mirror' to begin to see (in both senses) and draw rudimentary distinctions between 'itself' and the 'mother', and moreover to conceive of its mirror reflection as in fact a true image of a genuinely unitary, ideal 'self'. Thus, the child misrecognizes itself in the image of a pleasing unity which it does not actually experience in its own body. (Golban, & Ciobanu, 2008, p.260).

However, the mirror in mirror stage should not merely be understood as rigid as an actual mirror. This mirror is also possible to be seen as figurative mirror. In lacanian sense, the mirror, which is the thing that can reflect back the

ideal I of the subject, can produce what is called as the gaze. This mirror stage that involves the gaze as the replacement for the mirror visualized within the story of Julie, Jack, Sue, and Tom.

a. Julie as the Substitute Mother

Julie is portrayed as 17-year-old girl who happens to be the firstborn child in the family. As the oldest child, Julie was frequently involved in activities with her mother. Therefore, when the mother got ill, which makes her only be able to lay down on her bed, mother decided to push her responsibilities upon her oldest daughter's shoulders. One among which of those responsibilities are that Julie had the responsibilities for supper and bedtime preparation. Additionally, more actions which processes indicate mirror stage would be explained near in the future.

This left Julie in charge of supper and bedtime. Sue and I were in the living room listening to the radio. Julie came in and snapped it off.

"empty the rubbish bucket, will you," she said to me "and carry the dustbins round to the front". (P.26)

The excerpt above covers twofold of mirror stage. The first fragments of the story illustrate the responsibilities Julie had in hand. In this excerpt, Julie was in charge to prepare supper and bedtime for the rest of the family member. These two different responsibilities denote particular representation which shading big ideas underneath. *Supper* represents any activities in regard to consuming food, that has been one among which of primary human needs. All activities will not be going well if people do not consume any food as the source of energy. Human, let alone every other living creature, requires food to survive. Without food, numerous human activities will significantly be hampered, unmoving forward.

Moreover, the *bedtime* moment is the critical moment of taking rest after spending the energy on activities all the day. Generally, the rest moment is the moment when individuals had a chance to give a break for themselves. This novel brought up those issues of the basic human needs, which is considered crucial, to let the audiences know that Julie's responsibility is not trivial, that it is closely related with mother's as the vocal entity in the circle of human life.

Having those two big responsibilities on her shoulders lead Julie to began to act resembling her mother. When Julie order Jack to empty the rubbish and carry the dustbins, it only represents the projection of the image of ideal I that became her latest identity. This action is agreed upon by the rest of this small society consisted of Jack and Sue. Jack here obeyed the order to empty the rubbish bucket and carry the dustbins round to the front.

'Piss off,' I shouted, 'I was listening to that,' and reached for the control knob.

Julie covered it with her hand. I still felt too shamed by my assault on her to struggle with her. A few words of token resistance and I was outside carrying the dustbins.

When I returned Sue was at the kitchen sink peeling potatoes. Later, when we sat down to eat, there was strained silence instead of the usual row. (P.26)

At first, Jack refused to do what Julie ordered since he considered Julie had thwarted him from enjoying his day listening the radio. He even shouted angrily to Julie to go away from him with a slang which is rather vulgar. However, as the effect of Julie's charisma is stronger than Jack's rejection, Jack eventually obeyed what Julie had instructed him to do.

The reason behind the question why Julie only took reference from her mother and made the mother become her ideal-I is the fact that it is strongly

influenced by the socio-cultural aspects. Since the father is considerably authoritative while the mother is more quiet rather than rebellious, the rules are mostly made by the father. One of many, which is considered as an unspoken rule is that the children is not allowed to bring friends or any people to come to the house. This way of upbringing makes Julie, and also her other siblings, to spend more their times in the home, rather than to hang out with friends. Therefore, it is the mother that has the big influence on Julie.

The second part of the fragments is when Julie snapped the radio off. This action means a projection of mother persona that unconsciously drives Julie's action. Furthermore, Julie also instructed Jack and Sue to clean up the masses. This is also pointed as the projection of her identity of mimicking mother. As this action supports the earlier one, this is not yet achieve the goal as a sign of mirror stage until the big Other say yes that, from now on, Julie is the mother.

Now, it is likely that the universe conspires to encourage Julie to act as if she is the mother. The mother needs to condition the home, so that the home remains proper, quiet, and well-managed. Therefore, Julie did the value of mother. While mother usually order the children to be quiet, Julie did the same.

Accordingly, this affair represents mirror stage since Julie played a role of mother as the subject whose mother persona becomes her ideal I. On the other hand, since her siblings, Jack and Sue, agreed upon the fact of replacement role, they become the agents of what in Lacanian psychoanalysis is called the

imaginary crowd. The imaginary crowd is important as it is the source of the gaze. The gaze is the figurative mirror by which the reflection of the subject is revealed.

Moreover, in regard to fill in the absence of mother, Julie does not only do mirror stage once or twice, but multiple times. This pattern of mirror stage with Julie as the subject continues to loop later in the upcoming events. The first takes place right after the earlier ones completed. As formerly the agents that play as the source of the gaze were Jack and Sue, this time is different person. Now the youngest brother Tom is given a chance to play as the mirror for Julie.

Julie made him eat everything on his plate, and he was not permitted to crawl under the table or make funny noises. (p.26)

This excerpt represents a scene when these children are eating in the dining room. The object whom Julie is ordering to is the youngest sibling, Tom. This 6-year-old child is not permitted to crawl under the table or make funny noises while eating. This prohibition is normally delivered by mother figure.

This affair is particularly similar with the previous pattern of mirror stage, where there are two different entities building a direct interaction. The first is the subject who projects her ideal I, whose desire is to be filling in the absence of mother by playing the role of mother. This role is played by Julie. The second is the mirror whose reflection of the subject is revealed by him. The use of this agent is to create the gaze. This gaze is necessary to achieve the goal of mirror stage, which is the acceptance of the imaginary crowd over the role of the subject has been played. This role in this case is played by Tom.

She was suddenly so remote from us, quiet, certain of her authority. I wanted to say to her, 'Come on, Julie, stop pretending. We know who you are really.' (p.26)

The next excerpt proves Julie's attempts to replace the mother role, which evidently was successful. This excerpt narrates Julie's behavior that changing into unreachable, exclusive, quiet, and certain of her authority. Jack realized that Julie is not the same person anymore since the mother has been absent from their life. This is proven by Jack judgement that Julie was pretending to be mother, and that he is aware of the imposture.

Furthermore, the mirror stage where Julie stands as the subject continues to loop for several times later in the story. This mirror stage is considered to have quite similar pattern with the previous ones which uses gaze as the reflection of Julie herself and the imaginary crowd as the replacement of a literal mirror. The imaginary crowd that she uses are the small society i.e. her siblings consisted of Jack, Sue, and Tom.

Julie appeared serious and efficient, but I suspected she was exploiting the position, that she enjoyed ordering me about.

*'It's about time you cleaned up your room,' she said to me one weekend.
'What do you mean?'*

'It's a mess, it smells in there of something.' I said nothing. Julie went on, 'You'd better clean it up. Mum said.'

*Because my mother was ill I thought that I should do what she asked, and while I did nothing to my room I thought about it, I worried about cleaning it up. Mother never mentioned my room to me, and I began to think she had never said anything to Julie.
(p.36-37)*

The excerpt narrates a fragment plot that depicting Julie from Jack's perspective as the narrator. He deems Julie exploiting her position as the captain of the house, replacing mother. Jack argued that Julie's appearance of being *serious* and *efficient* is merely a guise so that she can order Jack as she likes. Of course Jack is not aware that what Julie did is the projection of mirror stage.

Seeing this from the Lacanian psychoanalysis, Julie tries to achieve the image of mother as her identity by using Jack as the gaze. If Jack is able to reflect that image of mother Julie projected, then the mirror stage is said to successfully achieve its goal. It was sure enough that Julie's action would reach the desired result that Jack carries out the instruction, as it has happened before.

Referring the excerpt, unlike the other earlier action, Julie never reveals her desire of replacing mother explicitly. This time however the occurrence is different yet interesting since she almost bluntly uncovers the hint that she has the desire. When she found her instruction was almost unsuccessful, she then used the majestic sentence, i.e. "You'd better clean it up. Mum said". The part "mum" drives Jack to eventually agree to follow the order Julie has said. As this interaction occurred, it can be drawn a conclusion that Julie had projected her ideal-I while had an approval in her hand from Jack which makes it a complete form of mirror stage.

Another mirror stage happens in the following excerpt:

Julie went to the post office for money and came home with bags of shopping, but the vegetables and meat she bought lay around untouched until they had to be thrown away. Instead we ate bread, cheese, peanut butter, biscuits and fruit. (65)

Grocery shopping is commonly done by women, especially mothers. The next projection of the ideal I by Julie is portrayed in the excerpt with the phenomena of grocery shopping. This excerpt shows that Julie comes home from grocery shopping with bags on her hands.

There are two different kinds of meals she bought. The first are vegetables and meats. This group of meals is regarded as a convenience meal since it requires

additional action or tertiary process to serve it on the table. This additional action is related to the cooking activities e.g. washing, boiling, and frying. The second meals are instant meals which includes bread, cheese, peanut butter, biscuits and fruits. These are the ready-to-eat food.

However, the first group of meals are laid around in the kitchen and remains untouched. This is undisputed since Julie is still in her initial period of being the substitute mother. Therefore, her unsuccessful way of utilizing the comestibles cannot be used as a proof to diminish the judgment that she is in the mirror stage. These two different groups of meals should not be used as the judgment. Rather, the action of doing grocery shopping that should be used, as this activity represents the attempt of her to meet the family members need.

The journey of Julie's mirror stage does not stop there, it yet continues to occur again in the next opportunity. When at the previous ones, the mirror stage was required some follow-ups from Julie to make it successful, the later in fact shows that all inhabitants within this small imaginary crowd society slowly but surely has been well-conditioned. It does not necessarily require a follow up from Julie to make her instruction followed. This mirror stage which requires no instruction happens three times.

The first is when everybody, excluding Tom, cleaning up the kitchen. It happens that one day, Jack and Julie collide in an argument which eventually made them awkward after they found nothing to say. This makes Jack trying to ice break the situation by inviting Julie and Sue to clean up the kitchen. Agreeing

the invitation, Julie was the first person who standing up immediately and pulling up Jack's hand. Since they were still kids, instead of directly cleaning up the kitchen, they played an imitation of film gangster.

Julie's game was over very suddenly. We began to sweep up the rubbish and stuff it into cardboard boxes which we carried out to the dustbins.

While Sue and I washed the dishes, Julie went out to buy food for a meal. We finished just as she returned and we began cutting up vegetables for a large stew. (78)

As the game was over very suddenly, they, without Julie's instruction, began to sweep up the rubbish and stuff it in into cardboard boxes. Finished with that, Jack and Sue immediately washed the dishes and cut up vegetables while Julie went out to buy food and meal. The event shows that Julie had successfully bring the inhabitants entering into the unconscious domain that it does not necessarily require any instruction of what to do to help her household tasks done as mother anymore. In other word, this is an avowal that Julie is the substitute mother.

Second of all, it happens that one evening, Julie picked Tom up to take him upstairs. Since this is the bedtime, Julie should prepare Tom before going bed. In doing so Julie needs to replace Tom's clothes with pyjamas.

The second evening I followed them up the stairs again at bedtime and leaned in the doorway while Julie undressed Tom, who had his back to me. Julie smiled at me and asked me to bring Tom's pyjamas. (105)

At this moment Tom follows all instruction without any refusal. It indicated by way of Tom's argument that real baby does not always kick and scream when they get put to bed, as Jack had attempt to trigger Tom to do.

'It's funny,' Julie said, 'I've lost all sense of time. It feels like it's always been like this. I can't really remember how it used to be when Mum was alive and I can't really imagine anything changing.

Everything seems still and fixed and it makes me feel that I'm not frightened of any- thing.' (130-131)

Third of all, and this is considered as the final action of mirror stage done by Julie. She externalizes her feeling of successful of being mother by saying that she has lost all sense of time that makes her feels the past day and present day are not changing, it's felt the same. Her indirect statement that the time is always like the current time represents posing the comparison between their life before the mother's death and the after that never changing. It indicates that what Julie had presented for this small society as the substitute mother is completely achieving its goal.

b. A Pathway to Oedipus Complex: Jack as the Subject in Mirror stage

In *The Cement Garden*, the narrator of the story is a teenage boy namely Jack, who happens to be the second child of the family. He had a crush on his older sister Julie. In the domain of mirror stage, Jack does not use this feature as direct way of filling in the absence of mother. Rather, he mimics some images of ideal I, other than the image of objet petit a, in order to be the desired object for Julie. To be the desired object leads Jack to do mirror stage to help him to get Julie's attention.

Following the father's death, in the last pages of chapter three, it is narrated that Jack celebrated his birthday for turning fifteen. His birthday is enlivened in mother's bed room since it coincides with the decline of mother's health which obstructs her activities outside her room. There are only the nuclear

family who celebrate it. Jack himself refused when Julie suggested to invite few friends from school to had a little party. At this birthday moment, Jack gets a fiction book as a present from Sue. One protagonist character from this book, to certain degree, has influenced Jack's way of behaving. This imposing character of the book is named Commander Hunt whom Jack aspired to be alike.

I locked myself in the bathroom and stood in front of the mirror. I was not the kind Commander Hunt would have had on board his space ship. I was trying to grow a beard to conceal my skin, yet each of the sparse hairs led the eye like a pointing finger to the spot at its base. I filled the wash-basin with hot water and leaned with my immersed palms taking my weight against the bottom of the sink. I often passed half an hour this way, inclined towards the mirror, my hands and wrists in hot water. It was the closest I came to washing. I daydreamed instead, this time about Commander Hunt. When the water was no longer hot I dried my hands and took from my pocket the little leather pouch. I cut my fingernails and combed my lank brown hair, experimenting with different styles and deciding at last to celebrate my birthday with a centre parting.
(p.31)

In the excerpt above, Jack compares himself with Commander Hunt while looking himself in front of the mirror. Jack describes Commander Hunt as an adult man who had his chin a growing beard. Jack takes hours to contemplate and daydream against the mirror of how mature his appearance would be if he had a beard. Here, the beard represents the image of mature, adult man who in Jack's delusion, would best fit person when standing side-by-side with Julie.

From the phenomenon, it can be drawn a conclusion that Commander Hunt is to be the ideal I for Jack. From Jack point of view, Commander Hunt is a perfect personage to imitate. Commander Hunt's identity seems like a person whom every woman would fall in love to, at least in Jack's perception. However, this action should not be understood that Jack has already pocketed up the characteristics of persona that can surely notice Julie's attention. This action is a

mean of trial-and-error for Jack in order to find the best fit features to be the object of Julie's desire, which oedipus complex had the further explanation for it.

As for the mirror of mirror stage, Jack uses two different kinds of mirror. The first one is the fiction book where Jack got the identity. This mirror is considered as a figurative mirror. This figurative mirror becomes the source of Jack's identity. The second one is the actual mirror in the bathroom where Jack attempted to imitate and visualize about what if he could have a physical appearance like Commander Hunt.

For Jack, mirror has already been an important tool for examining himself beyond his own superficial looks. Therefore, when he felt something wrong with him, he would directly eager to go in front of the mirror. The example of it is perfectly portrayed in the following excerpt.

When Sue came in and Julie told her the news, both girls burst into tears and embraced each other. Tom was still outside somewhere. I watched my sisters crying, I sensed it would seem hostile to look elsewhere. I felt excluded but I did not wish to appear so. At one point I placed my hand on Sue's shoulder, the way Julie had on mine, but neither of them noticed me, any more than wrestlers in a clinch would, so I removed it. Through their crying Julie and Sue were saying unintelligible things, to themselves perhaps, or to each other. I wished I could abandon myself like them, but I felt watched. I wanted to go and look at myself in the mirror. (48).

Jack was in the same room, which was kitchen, when both of his sisters bursted into tears and embraced each other after Julie told Sue about the news that mother had died. Through their crying, Sue and Julie were saying unintelligible things that in Jack perception, that sounds nauseous. Moreover, Jack was excluded from this interaction which makes him felt uncomfortable. To make him seems having an empathy, at one point, Jack placed his hand on Sue's shoulder the way Julie had on his before. Apparently, neither Julie not Sue noticed what Jack was

trying to do. The girls kept busy with their own business. At this point, Jack wanted to leave and look himself in the mirror. In other word, Jack wanted to know about what is wrong with him.

Another identity that Jack was trying to internalize into himself appeared in the moment when Jack, Julie and Sue discussed about where shall they put mother's corpse. As this discussion went on, Julie suggested to put mother in the garden, under the rockery. Jack thought it would not be a good idea. He argued, if they used Julie's idea, they would have to dig deep and it would take a long time. If they did it in the day, someone would witness them. If they did it at night, they would need torches. Since there is a tower block for security in their housing area, their action could be detected from the light of the torches. Jack also explained the worst scenario about even if they would make it putting the corpses in the garden. He assumed, if someone came looking, digging up the garden is what they would do in the first place. All in all, what had been going on in Jack's mind when going through all that stuff is revealed in the following excerpt.

Despite everything, I was enjoying myself. I had always admired the gentlemen criminals in films who discussed the perfect murder with elegant detachment.

As I spoke, I touched the key in my pocket and my stomach turned. I went on confidently, 'And of course, if someone came looking, digging up the garden is what they would do first. You read about that sort of thing in the paper every day.' Julie was watching me closely. She appeared to be taking me seriously and when I finished she said, 'Well then?' (p.55).

What Jack only cares about was his appearance of being like the gentlemen criminals in films who discussed the perfect murder with elegant detachment. In this case, Jack uses Julie as a figurative mirror where once Julie gives a response in a way that Jack had wished, in that moment, the mirror stage

had successfully been achieved. That is what happened in Jack's case. After all, the only thing that Jack sought for was when Julie took him seriously.

However, those identities that Jack was trying to attach to him failed drawing him to Julie. Apparently, what Julie wants from Jack was not that complicated. What she wants was hinted by the present Julie gave in the day of Jack's birthday. The present was a metal comb and nail scissors which Jack missed to interpret it as a tool to make himself look better. The decision of Julie giving that kind of present is not merely without a reason. It is because, at that time, Jack has left his rituals of hygiene, as he stated in the early chapter. Proven, when Jack started to apply the hygiene rituals, the action was efficacious that henceforth, Julie falls upon Jack's lap.

c. To Appear like Mother and to Be the Child: Tom in Mirror Stage

Tom is the youngest siblings who appears to be 6-year-old child. In mirror stage, this character plays as subject in two different realms. Firstly, he plays as the subject by practicing the identity of mother, through which he externalizes it by wearing girls' stuff as a manifestation of his yearning for his mother. Secondly, he plays resembling baby in order to get Julie's attention as he considered Julie to be the substitute of mother.

The first discussion is related to Tom's praxis of externalizing mother's identity. In this action, he externalized the identity in a way that he attached the superficial looks of woman upon him. The woman's features constitute a representation of Tom's mother.

"What's it like being a girl?" and I said, "It's nice, why?" And he said he was tired of being a boy and he wanted to be a girl now. And I said, "But you can't be a girl if you're a boy," and he said, "Yes I can. If I want to, I can."

So then I said, "How can you be a girl when everyone knows you're a boy?" and he said, "I'll wear a dress and make my hair like yours and go in the girls' entrance." So I said he couldn't do that, and he said yes he could, and then he said he wanted to anyway, he wants...' (p.41)

The excerpt above constitutes description of Sue who told Jack and Julie about her conversation with Tom. According to Sue, Tom wanted to be a girl. He confidently believes that he can be a girl anytime he wants. At this moment, Tom does mirror stage by wearing girl stuff. This girl stuff is the symbolic things that can represent the value of mother identity, which is woman. He argued that it's easy to be a girl. All he needs to do is wearing a dress and make his hair long (wearing a wig) and go in girl entrance. In this action, the mirror that is used is a figurative mirror. This figurative mirror is represented by the gaze that was generated by Sue, who managed to respond Tom's action. Afterwards, Tom got a way to expand his gaze, by involving Julie and Jack as a figurative mirror.

They remained grouped like this for a while without talking. When Sue turned a little I saw she was cutting blue cloth. The little girl leaned backwards against Julie who clasped her hands under the girl's chin and tapped her gently on the chest with the brush. Of course, as soon as the girl spoke I knew it was Tom.

Tom was wearing an orange-coloured dress that looked familiar and from somewhere they had found him a wig. His hair was fair and thick with curls. How easy it was to be someone else.

But I was looking at another person, someone who could expect a life quite different from Tom's. (p.69)

There was a time when Tom was dressed up like a girl by Julie and Sue. This is done by Tom in order to become someone else whose life has the exact opposite condition against his own. This is the moment when Tom succeeded to expand the acceptance of his identity. From the perspective woman, represented by Julie and Sue, the phenomenon simply a funny moment since they are able to

make up Tom. They are not really putting attention under the surface of that happiness.

From man perspective, this phenomenon indicates dissimilar meaning. As Jack representing as a man, he saw this phenomenon as a pathetic one. He could see that Tom's new identity depicting someone who expecting a life quite different from Tom's. By the fact that Tom is a young man who had lost his mother, his action signifies the feeling of yearning of mother. To overcome the situation, therefore Tom practicing the identity of mother.

If he enjoyed being dressed up he didn't really show it. He went out into the hallway to admire himself in the full-length mirror. I watched him through the doorway. He stood sideways on to his reflection and stared at himself over his shoulder (p. 71)

The excerpt above depicts the feeling of joy when Tom dressed up like a girl. Furthermore, he became happier when he saw himself in the front of the full-length mirror. The mirror has introduced and led him to the distinct experience of meeting with the identity of the *objet petit a*. This experience has helped this little boy to hide his sadness after being left away by his mother. Since Tom used an actual mirror to reflect his look of wearing several features as a representation of mother's identity, this mirror stage is not using figurative mirror, as it used to be.

The second discussion is another different process of mirror stage. In the previous one, the action of mirror stage was done through the use of the woman features. To the contrary, this second process of mirror stage is done by playing the identity of baby. This is done by Tom in order to get Julie's attention. In this domain, Julie is to be the substitute mother for Tom.

She was irritable with Tom, who one moment was whining and wanting attention, and the next was off playing as if nothing had happened. Once he tried to cling on to Julie's knee and I heard her say as she pushed him away, 'Go away. Please go away.' Later on I read to him from one of the comics. (p.52)

The projection of identity in this mirror stage is quite different with the earlier one. Instead of putting baby's appearance on himself, just like what he did in the mirror stage of mother identity, Tom actualized the identity by playing the typical actions that commonly done by baby to get their mother's attention. In the case of Tom's action in that page 52, the baby's identity projection is done by his action of whining, wanting attention, and clinging on to Julie's knee. In projecting the identity, Tom uses figurative mirror which is Julie's gaze to see the reflection of him.

At the beginning of Tom's attempt to project the baby's identity, it was not yet achieving its goal. Tom was not able to see the reflection since Julie refused to admit that. It is understandable since for Julie, this is yet to be the new experience to trait Tom the way he wished, to trait Tom the way mother did. The initial response that Julie gave to Tom was pushing him away. Julie felt irritable with his action. However, Tom was not ever to give up. He kept trying and moving forward by carrying on his action of this mirror stage.

But it made little difference. Tom had made up his mind that Julie was to take care of him now. He trailed Julie about the house grizzling, and ignored Sue or me when we tried to divert him. (63)

Take this excerpt page 63 from chapter six for example. Tom had made up his mind that Julie was to take care of him. To stress the intention, not only Tom did posit Julie as the substitute mother, but he also ignored Sue and Jack when they both tried to divert him. In order to make Julie to take care of him, Tom in

this moment trailed Julie about the house grizzling. As a response to that, Julie seized hold on him in the living room and tore his clothes off. Afterwards, Julie told him to go to bed when it's still five o'clock in the afternoon. Putting aside whether her response is good or bad, it clearly stated that this response had satisfied Tom in a way that he got the attention from Julie. In Lacanian sense, Julie had made herself as the agent of the gaze, as a representation of figurative mirror.

Moving swiftly on to the page 101 of the chapter eight, Julie eventually was vivacious to treat Tom the way he wished. This is to be the moment where Tom managed to subjugate Julie.

'Don't be so surprised,' Julie said, 'Tom wants to be a little baby.' She rested her chin on his head and began to rock backwards and forwards slightly. 'He was such a naughty boy this afternoon,' she went on, talking more to him than to me, 'so we had a long talk and decided lots of things.' (101)

Julie left her feeling of irritable against Tom and came to call him as a little baby. The term 'little baby' is commonly used as an epithet by parents, especially mother, to call her child. This implies that Julie had unconsciously regarded Tom as her own child. In addition, Tom also had received a treatment from Julie as an emphasizing statement that each of the roles that had been set by Tom had been played by Julie. This treatment is described by the way that Julie let Tom to sit on her lap with his thumb in his mouth, with his head leaned against Julie's breasts. The position of Tom's head that is right up next to Julie's breasts is also an interesting part of the story that indicates the closeness of the relation between mother and her child.

To sum up, the decision of placing Tom in the domain of mirror stage is taken since he attached himself with some identities to make Julie paid her attention to him. In other words, Tom identifies himself as the son of Julie. Since in the case of mother-children relationship both Jack and Sue do not demonstrate themselves as being the children, therefore, Jack and Sue are not considered as positing themselves as the children for Julie but merely following Julie's instruction.

2. Fort-Da Game in *The Cement Garden*

Fort-da game has to do with the child who is able to control his loss. According to Freud, fort-da game is a behaviour as a way of obtaining satisfaction by causing things to be gone. For Lacan, the game expressed the child's accession to the symbolic order, and the purpose of making something appear and disappear was to replace it with elementary signifiers.

Therefore, fort-da game is a game played by a child in a way that he throws away an object which represents fort (gone) and then he will excitedly look for the object. When he found the object, it represents da (there) which makes him felt grateful. The object at his hand represents his desired object, Lacan named it *objet petit a*, meaning 'the object small other'. This object small other is a substitute of the desired object, which commonly plays a role as the stands-in of the mother. When the object is gone, the loss experience is distressing, but exciting as well. It happens because the desire stimulated by what the child cannot quite possess, and this is one source of narrative satisfaction (Eagleton, 1983, p.161).

a. Interchangeable Position of Subject among Julie, Jack, Sue, and Tom in Fort-Da Game

When some actions had ever been regarded to belong to certain category (be it merely in mirror stage, fort-da game, or oedipus complex), it sometimes also be able to comprehend in another way. It is exactly what happened with the Julie's responsibility that had been posed previously in the domain of mirror stage.

This left julie in charge of supper and bed time. Sue and I were in the living room listening to the radio. Julie came in and snapped it off.

"empty the rubbish bucket, will you," she said to me "and carry the dustbins round to the front." (P.26)

As this excerpt was already profoundly elaborated beforehand in the mirror stage section, it can actually be able to comprehend it as *fort-da game*. While fort-da game is the moment of disappearance and reappearance which deals with control, this supper and bedtime is apparently also related.

The supper is related to appearance which is Da in-Lacan's term, where the children are able to meet their parents, specifically in this case is the mother, since normally the family will meet together in the dining room in one table when eating. In the other hand, bedtime implies disappearance (fort), where commonly the mother gives her child a kiss and says good night before bed, turn off the light, and disappear behind the door.

From the interpretation, it can be drawn that this fort-da game employs two subjects that acted against one and another. The first subject is Julie whose controls of the supper and bedtime are on her hands. As she stands in the position of the subject, she is able to control the disappearance and reappearance of the

loss. She is the one who is able to control when is the supper time for these kids and when is the bedtime.

On the other side, the position of the subject can either be held by Jack and Sue. In this perspective, Jack and Sue posit Julie as the substitute of mother. As subject, both Jack and Sue have the authority to control the supper and bedtime as the moment to bring in and move away against the symbolic mother, Julie.

Moreover, as this is the first time for Jack and Sue left out by the mother, this brings some kind of sense of freedom for them. This representation of freedom is particularly represented by the action of Sue and Jack who listened the radio in the living room. This is then called as Fort, which is the moment of disappearance of mother. By the time Julie intervened their freedom, it is when Julie came in and snapped the radio off, from the side of Jack and Sue, it is seen as the moment of Da, the reappearance.

b. Sue's Game to Control the Loss

Sue is the third child in the family. In this story, she is portrayed as 13-year-old girl whose character of nerdy is attached to her. In this novel, Sue seems playing less roles compared to other children. Her roles are just like supporting the others. When Julie was busy with something for example, Sue would directly help her and that is it. Probably it is also as a consequence of the fact that this story is taken from Jack's point of view, who does not really interested in Sue in terms of her behavior. This is reasonable since Sue's personality itself is drawn as someone who excessively confined herself from outside world interaction, or in

other word, she has the personality of introvertness. She liked to lock herself behind the door of her bedroom, especially after the mother's death. In Jack perspective, Sue happens to be the person who is occasionally cold. Although in come cases, she played together with the other siblings, but when it comes about sharing feelings or personal thoughts, Sue would rather choose to keep it private.

Despite that fact, there appears some prominent scenes, through which some conspicuous actions that Sue did was exposed. First of all, it happens that in chapter six, right after the burial of mother within a trunk in the cellar, Jack had nothing to do except remembering about their life around five years back, away before their parents were dead. He remembered the moment when their parents had to attend the funeral of one of their last surviving relatives. It was the first moment for the children to be away from their parents for several days in advance, having responsibility to look after Tom, since they were to be left alone in the house. For them, it was the moment of freedom which leads them to feel the sense of adventure.

In contrary, when it comes to the long lasting separation with the mother as a result of death, for them the children, the excitement was not around anymore. While Jack realized that the days were too long and too hot, and the house seemed to have fallen asleep, he searched for any activity to kill the time. For some reasons, one afternoon, Jack, who was without any serious purpose and only was buttressed by his feeling of empty and boredom, went to Sue's room. Entering the room, Jack saw Sue being surprised with his coming and suddenly putting a pencil that was nested on her hand down while at the same time,

snapping her book shut. Felt something compromising, Jack curiously asked Sue what she just did while staring at the notebook that seems to have treasure. However, Sue refused to tell her secret.

'Nothing,' she said, 'just writing.' She held her notebook in two hands against her belly.

'What are you writing?' She sighed.

'Nothing. Just writing.' I tore the book from her hands, turned my back on her and opened it. Before she blocked my view with her arm, I had time to read at the top of a page, 'Tuesday, Dear Mum.'

'Give it back,' Sue shouted and her voice was so un-familiar, so unexpectedly violent, that I let her take it from me. (p.64)

Jack wondered why Sue seemed so insecure that she had to cover up her book. For her personal reason, Sue kept resisting to tell him about the writing. She attempted to convince Jack that her writing is not a big deal. Eventually, Jack's curiosity led him to seize the book from Sue's hands. Before Jack managed to read the writings, Sue shouted, unexpectedly violent, that Jack let her take it back from him. It was beyond Jack expectation that Sue would get that furious. Luckily, there is a hint that makes it worth a while for the analyst, that Jack got on to read the first line of the piece, i.e. 'Tuesday, Dear Mum'.

While it is crystal clear that *Tuesday* in the excerpt indicates a day of the week, it would be more productive to dissect the phrase that coming after it: *Dear Mum*. On its own, the phrase seems not meaningful. However, when it is connected with the context that she just suffered from loss of her mother, this phrase denotes that Sue was able to reconnect with her mother through the diary book. It should not be implied that this analysis is about a mystical propaganda, but this book had a place in Sue's heart as a symbolic object of her loved ones, the mother. It symbolizes the lack in the part of the subject.

The first phrase simultaneously activates audience's mind to question, what comes after that phrase? What did Sue tell to her symbolic mother within the diary? The presumption that deems it might be containing some kinds of crybaby of 13-year-old girl who missed her mother. Apparently, the contains are beyond sentimental, overly emotional things which revealed then.

More exposures over the writings in her diary book are revealed in the next days, in chapter eight. That day, Jack came back to Sue's room to chat with her. Until at one point, Jack asked to read Sue's diary a little bit. He said that he wanted to know about mother in it. However, Sue remained resisting Jack's wish. Subsequently, Jack mocked Sue by making a joke if she went down to the cellar and sit on the stool and write about the family in her little black book. Jack imposed his laughing that makes Sue getting furious. Sue watched him as if she was *remembering* rather than *seeing* him. The action of remembering indicates that Sue saw Jack as if he was someone stanger, a different one compared to Jack, the brother whom she knew. As Sue getting more annoyed with Jack, she eventually tell out Jack about the content of his diary.

She took the book from under her pillow, opened it and looked for a page. I stopped laughing and waited. 'August the ninth... You've been dead nineteen days. No one mentioned you today.' She paused and her eyes ran down several lines. *'Jack was in a horrible mood. He hurt Tom on the stairs for making a noise. He made a great scratch across his head and there was quite a lot of blood. At lunch we mixed together two tins of soup. Jack did not talk to anyone. Julie talked about her bloke who is called Derek.*

She said she might bring him home one time and did we mind. I said no. Jack pretended he didn't hear and went upstairs.' Sue found another page and went on reading with more expression, *'He has not changed his clothes since you died. He does not wash his hands or anything and he smells horrible. We hate it when he touches a loaf of bread. You can't say anything to him in case he hits you. He's always about to hit someone, but Julie knows how to deal with him...'* Sue paused, and seemed about to go on, but changed her mind and snapped the book shut. *'There,' she said. For several minutes after we argued wearily about what Julie had said at lunchtime. (p. 91)*

Sue lost her temper and read one of the passages from it to Jack. The first paragraph that Sue read says “you’ve been dead nineteen days”. Sue wrote it as if she talked to the mother. Sue regarded the book as an interlocutor where she could share what she had experienced throughout the day. In other words, the book is a personification of the mother who had already been dead. Putting aside the content of her diary that contains nauseating things about Jack, the diary is to be the symbolic mother which Sue could make disappear and reappear at any time she wanted. The phenomenon constitutes a mutually interdependent relationship between the book as the signifier and the mother as signified. To conclude, the regular writing of a diary could be classified as the action of a fort-da game.

c. Tom’s Game Control of Loss

Tom is the youngest child in the family. In this story, he is described as a 6-year-old boy. The first fort-da game that Tom played occurred a few days before his mother passed away. It happens in chapter four, the same chapter where his mother is told she has died. While his mother’s death was around the corner, her presence for their children became a way more absent than ever. Therefore, this condition is qualified to be fallen under the condition of the absence of mother. During this time, Tom sought ways to overcome his loss. It was unknown until one evening, after supper, Sue told Jack and Julie that she had had the weirdest conversation with Tom.

"What's it like being a girl?" and I said, "It's nice, why?" And he said he was tired of being a boy and he wanted to be a girl now. And I said, "But you can't be a girl if you're a boy," and he said, "Yes I can. If I want to, I can." (p. 41)

Sue was asked about how it is like being a girl by Tom. After Sue replied that it is nice to be a girl, Tom said that he wanted to be a girl. Prior to this, the action is considered as the action of mirror stage. However, this action is understandable too as fort-da game. It is shown by the last conversation stated that Tom believed he could be girl if he want. It means that, in his understanding, he could be a girl anytime he wanted.

In this sense, Tom has two different genders that he could play with. Those genders are boy for the first and girl for the second. The first one is the gender which relevant with his biological sex. The second one is latest one which is connected to mother's. In other words, it is relevant to the gender that mother had. This gender should be understood as the identity that attached to the entity, through which, he used it as a control of his loss. For Tom, this identity can help him to overcome his yearning toward mother.

So then I said, "How can you be a girl when everyone knows you're a boy?" and he said, "I'll wear a dress and make my hair like yours and go in the girls' entrance." So I said he couldn't do that, and he said yes he could, and then he said he wanted to anyway, he wants...' (p.41)

While he was not permitted or was unable to meet his mother, Tom practiced the second gender by putting some symbolic things such as a dress and long hair that usually were adhered to mother's identity onto his own. Whenever he felt he does not need that, Tom would be able to take down all of those symbols and return to his previous identity. Thus, in this case, each of Tom's identities represents fort and da in fort-da game as an elementary signifiers for overcoming his loss of mother. Simply put, the game that Tom played is

disappearance and reappearance of the signifiers which signified his experience of loss.

Moreover, Tom was not merely using the identity as a replacement of mother to control his loss. Sometimes, he also uses a tangible object as he practiced fort-da game. In the following example, he uses Julie as the substitute of mother after the mother had died.

She was irritable with Tom, who one moment was whining and wanting attention, and the next was off playing as if nothing had happened.

Once he tried to cling on to Julie's knee and I heard her say as she pushed him away, 'Go away. Please go away.' Later on I read to him from one of the comics. (p.52)

The excerpt is coming from the fifth chapter of the novel. As the atmosphere of the mother's death was still tightly being there, Tom became easily crying for small things and demanded more attention, especially from Julie. Of course, his behavior was changing because he has not get over the incident. The excerpt depicts Julie who was irritable with Tom, since for one moment, he was whining and wanting attention. Another time, he was off playing as if nothing had happened. For disclaimer, the excerpt seems bias since it took Julie's side by focusing on the exposure of Julie's feeling. Since this narration is narrated from Jack point of view, no wonder that the narration leads to build empathy on Julie, rather than Tom's side. This narration seems intended to accuse Tom for making Julie felt irritable. In fact, Tom's action should not be underrated.

In mirror stage, both Julie and Tom had agreed that Julie was in charge as the replacement of mother. Therefore, in this moment, Tom uses her as the symbolic mother who was able to mother him. By this time, Tom becomes the

subject as he has the power to control Julie to be mother. This power of controlling here is to be comprehended in a way that he would be whining and crying whenever he wanted the attention from Julie. Another time, he became fearful, miserable, and crying when Julie, Jack and Sue tried to put him to bed. Likewise, when there was no orange squash left, he would be screaming and stamping his feet. This moment is the appearance of the symbolic object that represents his *objet petit a*.

Otherwise, when he felt no longer needing Julie, he would moved to the other activities. He would not cry nor want attention no more from Julie.

Tom was the only one who was content, in the daytime at least. He had his friend, the one he had played with in the sand.

Tom did not seem to notice that the sand was gone, nor did his friend ever mention the story I had given him about his mother. They played further up the road, in and out of the ruined prefabs. In the evenings, after his friend had gone home, Tom was bad-tempered and cried easily. (P.63)

In the excerpt above, Jack described that Tom had a different behavior depending on the time. In the daytime, Tom was the only one who was content. He also had his friend whom he played with in the sand, outside the house. This moment is the moment of disappearance of the symbolic mother, where Tom made the *objet petit a* to be thrown away, out of his vision. Contrary Jack described, in the evenings, after his friend went home, Tom became a bed-tempered and cried easily. What would come after that can be predicted, that he would seek attention again from Julie. He posited himself, again, as Julie's baby. As usual, this moment is to be the reappearance moment where he eventually ended up to meet his symbolic mother. Beneath it all, if this action is seen from both Julie and Tom's lenses, it can be seen as a win-win solution. For Julie who

felt irritable, it is only about a time that she would thank to Tom's behavior for being her 'good little boy'.

3. Oedipus Complex in *The Cement Garden*

A lesson from the emergent concept of oedipus complex is when the concept of law introduced into every human beings' belief. This concept of law is first and foremost occurred in the child realm when the child realizes that he desires his mother, but because of fearing castration by the father, the child repressed his desire un-articulated and internalized into himself. This such a psychological experience then left a blueprint for the child to build more awareness toward the law which takes place amidst the society the child living in. This repressed desire is then to be named as unconscious by Lacan. From that narrative, in the child-centric, it can be concluded that at first, the child build diadic relation between himself and mother. It is only a matter of time that the child began to learn the his desire is prohibited, that the mother does not belong to the child, but to the father. As the child realizes this demarcation, this is the moment, when the relationship had changed into triadic one, among the child, the mother (represents object of desire), and the law (name-of-the-Father).

a. Jack's Dynamic Relationship with Substitute Mother

Jack and Julie appeared to have a distinct relationship. As both of them has a short distance of age, their relationship is considered to be much closer compared to other members of the family. The reason why Jack developed his incestuous desire toward Julie rather than Sue is also supported by the fact that

Julie has some kinds of mothering persona. Unlike Julie, Jack considered Sue as merely a sister, a person (p.27). In addition, since Julie was more mature and sexually more appealing than Sue, Jack considered Julie is far more favorable.

Sue was rather thin. Her skin clung tightly to her rib cage and the hard muscular ridge of her buttocks strangely resembled her shoulder blades. Faint gingerish down grew between her legs. The game was that Julie and I were scientists examining a specimen from outer space. We spoke in clipped Germanic voices as we faced each other across the naked body. From downstairs came the tired, insistent drone of our mother's voice. Julie had a high ridge of cheekbone beneath her eyes which gave her the deep look of some rare wild animal. In the electric light her eyes were black and big. The soft line of her mouth was just broken by two front teeth and she had to pout a little to conceal her smile. I longed to examine my older sister but the game did not allow for that. (p.4)

In the early chapter, it was revealed that the children, excluding Tom, had a game that they used to play. Although this game has no name, it yet has some rules. The game was about a scientist who examining specimen from outer space. This game allows Jack to witness this kind of erotic experience since the game used Sue as the specimen where her clothes ought to be stripped and her pants was pulled down by the scientists, Julie and Jack. However, it was not Sue's naked body that sparked Jack's desire, but rather Julie's body features were.

Through this game, Jack's desire toward Julie began to rise. It is shown by Jack's description of Julie's body where he gives more attention from examining Julie's high ridge of cheekbone beneath her eyes which gave her the deep look of some rare wild animal, her black and big eyes under the electric light, her soft line of her mouth that was broken by two front teeth that pout a little to conceal her smile, to her ways of striking and moistening her finger. Simply put, Jack found Julie's physical appearance engaging which it eventually engendered his longing against Julie.

Nevertheless, there is a rule that prevents Jack for examining Julie further, that is the fact that she is his sister. Jack himself stated it in the narration that the game did not allow Jack longed to examine his older sister. It means that, in this game, Jack was not permitted to do further action that is out of the game's procedure to Julie. Although this law took place in the context of the game they were playing in, this might represent the real-world law which revolves around their life. This law is a form of third party that interrupts the relation between subject and the desired object. In Lacan's oedipus complex, this third party is also commonly known as name-of-the-father.

'That's the end of it.' I locked myself in the bathroom and sat on the edge of the bath with my pants round my ankles.

I thought of Julie's pale-brown fingers between Sue's legs as I brought myself to my quick, dry stab of pleasure. I remained doubled up after the spasm passed and became aware that downstairs the voices had long ago ceased. (p.5)

At the same time, Jack could not keep his desire remaining inside him. He should find another way to secrete his desire after being faced by the temptation. As a result, he did masturbation as a projection of his repressed desire. Seeing this through Lacanian psychoanalysis, his action is a mean of articulation of his demand which enables him to meet his need but never actually be able to sterilize his desire. This desire is a thing that leads Jack to strive forward. In other words, Jack's demand is represented by his articulation of his desire through the action of masturbation. However, the articulation would never fulfill the desire, only deals with the need. This is particularly in line with Lacan's idea of need, demand, and desire.

In fact, the triadic relationship among Jack, Julie, and the law continued to run along the plot of the story to its near end chapter. The second projection of his desire through masturbation that affected by the triadic relationship happened right before the father found dead. At that time, Jack and his father were working on the garden (p.12). During the business, Jack wondered why his sisters did not come to help. His contemplation indicates his eager to remain together with his sister, Julie. A few seconds later, he passed a bucketful to his father and told him that he needed to go to the toilet. Instead of going to toilet, he went upstairs to masturbate. The image before him was Julie's hand between Sue's legs. His statement indicates an emphasis on Julie's hand rather than Sue's legs. This image is derived from Jack's memory of his recent experience during the game they both and Sue played beforehand. This action implies that at that moment, Jack could not handle his sexual desire anymore. At the same time, he could not release his desire toward his desired object, Julie. There was two barriers in this situation: the real father and the fact of sibling relationship.

In addition, the proof of oedipus complex done by Jack happened in the fourth chapter. This moment was initiated by the event when Sue suddenly brought Tom home from school with Tom's shirt was hanging in shreds off his back and one of his shoes was gone. Moreover, one side of Tom's face was swollen and red, while a corner of his mouth was torn. It was then revealed that Tom just got bullied in school by some of his friends who had bigger posture than Tom. Coincidentally, the bullying took place when the mother got ill. As mother

was not able to look after and took care of Tom as much as she did before, thus, Julie took care of Tom with his condition, replacing mother's role.

With all this going on, I still managed to feel envy for my naked brother. Julie sat on the edge of the bath and Tom stood between her knees leaning back against her while she dabbed at his face with cotton wool. (p.40)

By the time Julie helped Tom to nurse his wound, Jack was in jealous looks since Tom was getting Julie's most attention. Jack felt envy for Tom's position who was being naked and taken care of by Julie. Jack was unable to reach out Julie since the existence of Tom reminding him about the law. In this case, Tom represents the law, the fact that Julie is an out of reach desired object since she was his nuclear family. Jack realized that he probably could never replace Tom's position at the moment as a naked boy.

Another oedipus complex was occurred in chapter six. The narration told a story about Julie who got a new pair of calf-length boots which costs thirty-eight pounds. Jack was then flabbergasted and wondering how come Julie spent money that much on a pair of boots while she only gave him and Sue two pounds each. Jack thought it was unfair that as a 'mother' Julie was extravagant with money while he and Sue should play safe and conscientiously decide what to purchase. Eventually, Julie revealed that it was a present and while doing so, she kept it mysterious about who gave it to her. Instead of throwing up the sponge, it drives Jack to question about the person whom gave the present for Julie. Later, it was unfolded that the present apparently was from Julie's bloke. This disclosure leads a feeling of dejection to Jack.

'Who though?'

'Ah ha, that would be telling.'

'A bloke.'

Julie stood up and turned round to look at me and made her lips small and tight like a berry. 'Of course he's a bloke,' she said at last. I had a confused notion that as Julie's brother I had a right to ask questions about her boyfriend. But there was nothing about Julie to support such an idea, and I felt more dejected than curious. She picked up a pair of nail scissors from her bedside table and cut through the ribbon close to the knot. As she pulled it clear and let it fall to the floor she said, 'There,' and kissed me lightly on my mouth. (p.73)

While the truth was barely conveyed, in a split second, Jack felt confused about his feeling and most importantly how he should react to that tidings. To be more precise, Jack was confused since as Julie's brother, he had a right to ask (or interrogate) her with the basis of plain curiosity, but at the same time, he realized that jealousy was apparently the cornerstone of his curiosity. His identity as Julie's brother prevented him to express his dejected feeling. He knew that in cultural law, his feeling is prohibited, let alone the biological science perspective that might also influence him. Therefore, at this moment, Jack relationship with Julie was still intervened by the law, a.k.a name-of-the-father.

As a consequence of his repressed desire toward Julie and ceaselessly having close interaction with her, Jack frequently practiced masturbation with the image of Julie in his mind. As long as the story going, before the death of mother, it was narrated that Jack's actions of masturbation were on page 5 and 12. As of the story reaches page 66, meaning after mother dead, it is narrated that Jack masturbated each morning and afternoon. In page 77, it was told that Jack masturbated again and dozed off. To sum up, Jack's need was articulated by demand in the form of masturbation before and after mother dead. However, it

was after the mother had passed away that Jack practiced it more frequently. For Jack, this action is a low-hanging fruit for fulfilling his need.

Amidst the dynamic process of the triadic relationship, at the same time, Jack somehow started to make his appearance better gradually. As it had been drawn in the domain of mirror stage, Jack carved out to be sort of imposing man just like his favorite character Commander Hunt, examined himself in front of mirror for ages, and considered the criticism Julie and Sue made as a constructive one instead of seeing it as a form of bullying. While in the past, Julie often mocked of how yellowish Jack's teeth was and how unpleasant the odor of his finger nails was, now she felt delight with him of his Jack's changes after regularly taking a bath, cutting his smelly nails and everything. As an ultimate result, through the help of mirror stage, Jack ended up successfully breaking up the wall of law that all this time had been preventing him from expressing his desire toward Julie.

The story was began when one evening, Jack woke up from his sleep because his room was hot and airless. Concurrently, in a separate room, Tom was failed to sleep and crying. Aware of that, Jack decided to accompany Tom by leaning over the side of the cot where Tom was lying. After small talks, Tom began to sleep while sucking his thumb deeper into his mouth. Apparently, Julie was in the doorway of the room watching them both. Julie marked that Jack is lovely and a sweet little thing. The scene continues from Jack and Julie who mutually examined one and another's body while alternately undressing their clothes until eventually touching each other part of their bodies.

I rolled on to my back and Julie, still laughing, sat astride me, took hold of my penis and pulled it into her.

It was done very quickly and we were suddenly quiet and unable to look at each other. Julie held her breath. There was something soft in my way and as I grew larger inside her it parted and I was deep inside. She gave out a little sigh and knelt forwards and kissed me lightly on the lips. (p.133)

In the excerpt above, it is described that Jack did the main activity of sexual intercourse, as if they were a romantic couple. The sexual activity was done in the same room where Tom is sleeping. As Jack and Julie had a sexual intercourse, this is to be the peak moment of them breaking the socio-cultural law. In socio-cultural law, this such action of incest is considered as taboo. This argument has also been brought up into academic discussion by Coning (2011) which had been stated earlier in the first and second chapter of this thesis. In this case, mirror stage has helped Jack to become the imaginary phallus for Julie, so that Julie fallen onto Jack's lap. By the role of mirror stage, Julie and Jack relationship turned into a dyadic one, erasing the barrier of law, which previously stood as the third party making the relationship to be triadic.

B. Discussion

This discussion section is the ground where the findings of this study is being delved to turn up the meaning, the importance as well as the relevance. Therefore, this section will revolve around the explanation and evaluation of what had been found, the demonstration of how it correlates with the problem of the study, the relation of the present and the previous published study, and the elucidation of an argument to prop up the overall conclusion.

In regard to the problem of the study, this analysis aims at investigating how the children in Ian McEwan's *The Cement Garden* filling in the absence of mother by features of Lacanian psychoanalysis. This study is literary criticism which deals with the interpretation, analysis and evaluation of literary works (Gillaspie, 2010). Through the analysis, it is found that, in order to fill in the absence of mother, the four children characters in *The Cement Garden* use the features of Lacanian psychoanalysis. The features are mirror stage, fort-da game, and oedipus complex.

The findings generate several meanings. First, the three features of actions that proposed by Lacan is not necessarily to happen in a neat, chronological order. The actions also are possible to overlap, meaning that one action can be interpreted into more than one feature of Lacanian psychoanalysis. Second, the unexpected findings tell that this type of theory helps us to consider not only the process of how human cope up with their loss of the loved ones, but our comprehension is also enriched by the insights that the immersion of individuals into socio-cultural pool can have considerably massive influence. In other words, the socio-culture is one of determinant aspects that influence our way of coping loss, and beyond.

In more practical way, these findings are important as our sensitivity toward a small yet impactful entity (*objet petit a* in Lacan's sense), which in this case is represented by mother, is leveled up. Moreover, the impact of losing mother in early stage of our life opens up our eyes that it can lead to an unexpected ways of coping. In other words, this analysis somehow reminds us not

only by the label of important of mother, but also showing up the complexity underneath the surface of how this figure remains labled to have transformative factor toward her young. At the same time, in the side of the mother or the soon-or-aspire-to-be ones, this analysis would be worthwhile since they can take the insights into consideration when making decisions in the day-to-day lives.

Related to the results of those found in other earlier studies, this study finds mutual connection to the previous one that complements the understanding of *The Cement Garden*. While Coning (2011) argued what the children have done is considered as a mere embodiment of taboo and abjection, instead of directly labels the children with those connotatively negative words, this study is pushed forward on the table of reconsideration to let the audience holding back their judgment. Through understanding the process of how those children behave in such a way which is brought up in this study, an alternative perspective is offered so that the reader of the novel can also raise their empathy toward the characters.

CHAPTER IV

CONCLUSION AND SUGGESTION

This fourth chapter is the last chapter of this paper. It covers twofold of sub-chapters: conclusion and suggestion. The conclusion part is the reflection section that wraps up the study while addressing the most important insights of the research. The suggestion part is where several recommendations for the future studies provided.

A. Conclusion

This study aims at investigating the process of how the children in Ian McEwan's *The Cement Garden* fill in the absence of mother by features of Lacanian psychoanalysis. Three features of Lacanian psychoanalysis being used are mirror stage, fort-da game, and oedipus complex. The features effectively help out in conducting this analysis and in finding out the answer of the research problem. Through this analysis, it is found that each investigated character employs the Lacan's features.

The actions of mirror stage are found to be utilized by three out of four children in the novel to fill in the absence of mother. First of all, Julie uses herself as the substitute of mother. Second of all, it was Jack who uses the fiction characters of Commander Hunt and gentleman criminals that he encountered in the novel he read and the film he watched. Third of all, it was Tom whom another action of mirror stage is found. He does mirror stage in two ways. The first is the fact that he likes to wear girl identities such as dress and long hair which later he

look himself before a mirror. The second is that Tom uses Julie as the substitute of mother in a way that he often seek Julie's attention.

The actions of fort-da game are found to be utilized by all of four children to fill in the absence of mother. First of all, the moment of supper and bedtime are used as the moment of disappearance and reappearance of the desired object. Second of all, Sue utilized fort-da game by using diary book as the replacement of the mother. Third of all, Tom uses the features of mother identities in a way that he could make it disappears and reappears as he wanted.

The action of oedipus complex is found to be utilized to fill in the absence of mother by only one child, Jack the narrator. In this sense, Jack sees Julie as the object of desire, replacing mother. However, Jack could not express his desire toward Julie in the first place. It was the fact that they are siblings that prevent Jack to do so. Jack sees the concept of siblings as a merely cultural law where incest in his society is forbidden. In this point, their relationship is triadic structure comprising Jack as the 'I', Julie as the 'desired object/ other' and the fact that incest is forbidden as the 'law/ name-of-the-father'. In fact, at the end chapter, Jack and Julie eventually did break the law by having sexual intercourse.

Putting aside the adjective that subjectively frames the actions done by some of the children, whether their actions are considered as good or bad, it is important to look at those actions as the manifestations of the absence of mother. While it is true when majority criticisms named this novel featuring taboo, morbidity, incest and the list goes on, this analysis comes up to the stage to not

directly justify it with that labels. This analysis rather uncovers the message of this novel which previously hidden uniquely behind those labels, that the psychological state of children can be catastrophe when the mother is absence. In other words, this analysis is to note that the figure mother itself is transformative for the development of the children. Through understanding the process of how those children behave in such a way which is brought up in this study, an alternative perspective is offered so that the reader of the novel can also raise their empathy toward the characters.

B. Suggestion

This study focuses merely on discussing specific topic under psychological approach i.e. the absence of mother in regards to the attempt to overcome it through mirror stage, fort-da game, and oedipus complex, which may leave some assumptions or scenarios battling in our head. Thus, the researcher generates several suggestions for further studies which are considerably worth pursuing. The furthur studies which suggested are in the field of psychology and feminism.

Under psychological approach, the future studies are able to dig deeper on the novel which involves the role of father whose influences affecting the children, it is recommended for the future researcher to analyse the process of children development, especially Jack character, in relation with the conflicting father.

Moreover, the future researchers who are interested in the sociological approach can track down into the elements of feminism since this novel portrayed one major woman character Julie, who had a struggle against patriarchal father. It becomes an interest in the heart of feminist since this woman character is actually portrayed from a man character, Jack.



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CURRICULUM VITAE



Moch. Nasikhun Amin was born in Blitar by Mei 26th, 1997 to father Imam Ghozali and mother Wafirotul Aliyah. After graduated from Department of Civil Engineering, SMK Negeri 1 Blitar in 2015, he attended UIN Maulana Malik Ibrahim where he studied English literature in the Faculty of Humanities.

During his study at the University, he actively involved in social organization, Takmir Masjid Qolbun Salim. Being there, he was trusted to take hold of financial system from 2016 to 2018 as treasurer. While in between the work, he was also trusted to handle several anual side events, such as: PR Division of Ramadhan Salim 1438; the chief comittee of Ramadhan Salim 1439; coordinator of Ramadhan Salim 1440; Equipment & Logistics Division of Qurban Salim 1439, to name a few.

By mid 2019, he has been self-proclaimed independent UI/UX designer and illustrator who has done some projects of both printed and digital product design, which can be traced by his dribbble.com and behance.com account. Since 2019, he has dealt with international clients for helping advertising design, thanks to his Indian friend Faraz as the bridge. While he also branched out to join national design competition held by Al-Hijrah and named top 10. Apart from honing his passion in art and design through practices and experimentation as well as learning from youtube videos, he also learned from several courses i.e., Fundamental of Graphic Design, an online course offered by California Institute of the Art via Coursera in 2016; Graphic Design via Digital Talent Scholarship by KOMINFO in 2019, where he managed to get professional certificate as Junior Graphic Designer from BNSP.

APPENDIX

Executive Summary

These are highlighted events that happend per chapter derived from Ian McEwan's *The Cement Garden* (1978).

Chapter 1	:	Jack's flashback story of how they ended up having bunch of cements and the father's death.
Chapter 2	:	Julie held local under-eighteen records for 100- and 220-yard sprint (an achievement after father's death).
Chapter 3	:	<ul style="list-style-type: none"> - Jack turned 15 and had birthday obviously - Mother was getting sick
Chapter 4	:	<ul style="list-style-type: none"> - Mother dead
Chapter 5	:	<ul style="list-style-type: none"> - Cementing the corpse putting within the trunk. (p.56)
Chapter 6	:	<ul style="list-style-type: none"> - Tom dressed up with girl stuff, and julie was telling she has a bloke
Chapter 7	:	<ul style="list-style-type: none"> - Three weeks after mother dead, the children start to adjust - Jack went to Derek's house
Chapter 8	:	<ul style="list-style-type: none"> - Jack had nightmares about mother - Jack and sue fight about mother - Jack join derek to play billiard
Chapter 9	:	<ul style="list-style-type: none"> - Derek found the corpse but the kids insisted that it was dog
Chapter 10	:	<ul style="list-style-type: none"> - Julie and jack had a sexual intercourse, derek witnessed both - Julie, jack and sue talk about mom after ages of paused - Police came to probably pick up the children