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Chronological latency and human psyche: A study of the mirror stages in the time traveller's wife

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Abstract--Time travel in Audrey Niffenegger's novel *Time Traveler's Wife* explore the contour of the central character's identity – its nature being fragmented across time. Unlike other scientific fiction centred on fracture of time, social order and improving one's fate, the characters struggle to make sense of the nature of their existence through the novel. Jacques Lacan's mirror stage theory talks about the maturing mind of a child upon gazing at a mirror. The concept can be extended and applied to the novel where the central character travels chaotically, hence tragically affected by identity-crisis. An analysis of the temporally distorted identity of the central characters shed light on the relevance of Lacanian interpretations of human psyche.

Keywords--clare, henry, identity, self, mirror, time.

Introduction

Science fiction is vital in literature for a single reason: audiences are fascinated to what replicates where we are today by crafting alternative worlds in different periods of time. In this brave pursuit for the future, science fiction shows us how to handle the present. Authors like Isaac Asimov summon these magnificent visions of parallel worlds, planets, time travel and general life that are vivid and often factual. Time travel, one of science fiction's biggest popular themes, has been adopted by producers because it is malleable and can unlock many multiple doors in narratives. The agency of time travellers is not a new issue in science

fiction criticism, but the diversity of creative writing in literature rarely summons the rules of academics and physicists. Instead, what the voyager is able to complete is ultimately determined by the author's goal.

There has been a shift in narratives like *Time Traveler's Wife*: instead of uncovering themes about the essence and future of mankind, today's modern time travel fiction focusses on specific characters. Rather than exploring and influencing foreign surroundings, these time travellers wish to modify situations in their own lives. This sort of adjustment is considerably more challenging than future travel. The traveller may just as easily have migrated to another area of the world and then returned, with the only variable being that he or she did not age in the process. Travelling into the past, on the other hand, is plagued with causality issues. The traveller's agency becomes a far more fascinating subject when paradoxes of causality are logically reconciled.

Audrey Niffenegger is an accomplished writer and visual artist based in Chicago and London. She has six books to her credit including *The Time Traveler's Wife*. Since 1986, her work has been displayed at the Printworks Gallery in Chicago. She managed to avoid a narrative about time travel from falling into the black hole that is conventional scientific mystery. By doing so, she managed to carry as a writer of popular fiction instead of exploring the technical aspects of science. Niffenegger narrates the life of her central character, Henry De Tamble, in bits that make a play on words of the traditional start-to-finish paradigm of bildungsroman. Effects occur prior to their causes. The old is transformed into the modern, and the original is altered into the antique. This sophisticated arrangement for structuring and spacing the plot may confuse and break the rhythm of the writing if a less proficient writer is at the typewriter. However, Niffenegger don't ever loses sight of the humanistic dimensions in her narrative. Niffenegger pulls off fragile interactions dominated by wide age gaps with a delicate touch.

The first lines in *The Time Traveler's Wife* are a passage from J. B. Priestley's *Man and Time: A Book*. "Our bank manager, tax collector, or police inspector are all clock time; this mental time is our wife" (Niffenegger 2). In a figurative sense, a bank manager's clock time has actual control over future savings. Clock time needs something hard-earned or hard-won as a tax collector. As a police officer, the passage of time may either put someone in jail or solve a mystery. Clock time is rational, accurate, and consistent. On the other hand, mental time is like a life partner: intimate, emotional, and everlasting. Internal time can be either rapid or extremely sluggish. Mental time is dictated entirely by instinct. In 1936, in *Ecrits Two*, Jaques Lacan proposed his hypothesis of 'the mirror stage,' which refers to the time in a child's maturation when he first recognises his own image, generally in a mirror (45). By focusing on the unconscious desire within books, Lacan's research has had a significant implication on literary perception, and he himself had an eager passion for art and literature, being associated with the Surrealists in the 1930s and even serving as Pablo Picasso's personal physician for a short window.

Lacan refers to the initial structure of the human mind as the 'Real,' a state of existence from which we have been eternally detached by our absorption into

language' (2). Lacan argued that at our neo-natal phase, when we have no concept of individual identity and instead develop a mother/child dyad with our primary caregiver, we are as near to the real as we can get. He argued that humans are always born preterm since other animals can generally care for and fend for themselves from infancy, asserting that "the child in his infant stage, still sunk in his motor incapacity and nursling dependence" (15). The subject's formation is completely biological throughout this pre-verbal period, and they are in a condition of sheer necessity. The child aspires solely to satisfy its desires and does not regard itself as different from its mother or environment; similarly, the mother's body is not regarded as completely separate from its own. The real has no obvious lack since it is controlled by satisfying wants, yet it cannot be defined because it is outside our system of symbols.

Lacan gives a substantial quantity of plain and explicit information to the dispute over Freudian foundations. His viewpoint on the timing of symptom emergence can therefore be recalled. However, there is no better place to gain a complete comprehension of Lacan's thinking on this issue than his own genesis narrative. Lacan presents an innovative overview of the evolution of a sentient subjective experience in his 1949 essay, *The Mirror Stage as Formative of the I Function*, by depicting an evocative scene in which the child starts to see and identify an external image of their very own reflection in the mirror.

The current research suggests a different form of psychoanalytic interpretation. To be transparent, this work does not present a comprehensive description of what psychoanalytic literary theory should include. Instead, borrowing from the time-travel books that serve as the major example, the question is posed speculatively: What would the psychoanalytic implications of temporal distortion be, or what might it constitute, in an alternate world, one equally sensitive to the sublime as it is to the symptomatic? After all, a magnificent object is no less interpretable than a symptom; at the same time, seeking identity is one of the few notions in Lacanian literature. It is intended to depict mental well-being in this context, with desire gratified rather than repressed. Similar ideas were devised by other authors; however, their differences are not significant for the current paper.

Lacan's theory always preserved this aspect of the self, known as 'the ego' in psychoanalytic jargon. The self-produced in the mirror phase is not the subject's objective truth. It always includes the element of categorising with an idea. It is partially imaginary, and yet it is a beneficial and malleable fabrication. It can, however, be a deterrent for the subject who seeks truth beyond association with the major figures in their life at times. In Henry De Tamble's case, it is Clare. For the time being, we may draw the following conclusions from Lacan's theory of self formation. At the start of life, the self does not exist. Until the age of six months, the kid is in a condition of unconsciousness. Only through an image that is external to the kid does the self begin to emerge. The self is constituted by the other, with whom it is inextricably linked. In *Time Traveler's Wife*, Time stands tall as a dimension and it is necessary to study how Henry perceives his identity. For the child finds peace in knowing the image, the same might be possible through Henry's perception of reality. It is true that Lacan talked about the relevance of mirrors in setting identity with regard to infant phrase; however, the current

paper extends his propositions a bit further and tries relate the probability of such a mirror in later forms of the characters' life.

Henry and Clare's Identity Crises

Henry and Clare's tale is a romantic and scientific narrative that follows the love story of Henry De Tamble, whose inherited disease causes him to sporadically time travel. Clare Anne Abshire, his artist wife, must deal with his absence and daunting encounters. Henry is a time traveller who lives in a multidimensional mode, the central theme of this project is how nonlinearity shapes Henry and Clare's personalities in a culture characterised by linear thinking. Jacques Lacan's Mirror Stage theory can be deployed to solve this dilemma. The manifestation of a strong identity is difficult in modern capitalistic society; it is even hard for someone keep jumping back and forth in time. *The Time Traveler's Wife* investigates this problem through the role of Henry – as Henry does not live in linear time, he sometimes, understandably, feels displaced. He acknowledges to himself that following seeing Clare, he starts to feel more anchored in his identity as it's now meaningfully bonded to her. Henry struggles to establish a distinct persona for the other figures of the narrative. Henry's alcohol problem could be linked to his quest for identity. It is critical to investigate whether Henry's true identity changes or remains consistent all across his daily existence. The impact of Claire is important in setting his identity as well.

This novel has various flashbacks and nonlinear storytelling to the lives of the characters. This is to elaborate on their characteristics and characteristics. This story's chronology, in general, doesn't quite follow a single line and jumps from one period and location to the next. Here, we can pose the validity of Lacan's 'mirror' – a frame of reference that the individual uses to create a self-image. Inhomogeneity plays an important role in Henry and Clare's life and as a result, the nature of the mirror remains unknown: shattered across time, the mirror travels with Henry or the mirror is absent:

When I'm out there, I've been twisted into a frenzied version of myself. I transform into a bandit, a traveller, and a fleeing and hiding animal. I astonish both old ladies and children. I am a high-level fraud, an illusion so amazing that it is genuinely true. Is there a reason for all of this coming and going, all of this disarray? Can it be possible to remain in place, to embrace the current moment with each cell? I'm not certain (4).

Henry time travels toward a Chicago parking structure on a chilly winter night when he is forty-three, amid what is to be his final year of life when he is unable to find refuge. When he awakens to the present, his feet are dismembered due to the hypothermia and frostbite he sustains. Two very different Henry and Clare worry that if he jumps across time frames, he may not be able to escape. He'll perish within the next few leaps. Henry time-travels towards the Michigan forests in 1984 on New Year's Eve 2006 and is accidentally shot by brother of Clare. This situation is hinted at early in the narrative. Henry is transported back in time and perishes in Clare's arms.

Clare is heartbroken about Henry's fatal injury. She subsequently discovers a note from Henry wherein he asks her to "stop waiting" for him and predicts a time in the future when she will see him again (243). Clare is eighty-two years old at

the end of the novel, and Henry is forty-three. She's been waiting for Henry for the majority of her life. Jacques Lacan's notable research *The Mirror Stage as Formative of the Function of the I* explain a vital stage in childhood development known as the "mirror stage," which shapes the idea of self into adulthood. Lacan postulates that toddlers grow obsessed with their reflection in the mirror between six and nineteen months. This is far from a dispassionate experience for the child, but it provides them immense delight and pleasure. This joy, according to Lacan, is proof of a child's initial identification of itself as a separate and united entity when it recognizes its mirror image. Henry seeks this recognition throughout his travels.

Unlike people without the problematic time-traveller DNA, Henry's image is not clear in his psyche. Unlike others, he has less control over what the mirror can be – a certain society, a particular place or a certain object. Lacan's theory impacts the novel in the sense that, like a toddler finding its reflected self, readers of the narrative connect with the psyche of the time-affected characters. This attachment to the image represents the character's wish to make a complete sense of the identity. The time-warping plot, like the mirror, serves as a subconscious technique of reuniting the characters' self. Emmanuel Levinas' (1969) idea of "the I" and "the other" inspired a comparable movie philosophy. According to this theory, the "face" of the other is the primary mechanism via which we interact and develop a feeling of connectedness. The characters suffer clarity regarding the nature of their life due to the same nature being recognised when Henry travels in time past a point when the consequence is no longer avoidable. This chronological latency pervades the plot and they are left with the proverbial workings of the fate.

However, Lacan highlights appearance in the "mirror" as a way for us to feel comfort in ourselves. The conclusion is evident when Levinas asserts that the face is our primary method of relating to others. The face is what draws our awareness as humans. As a result, the portrayal of the human face has unique relevance in symbolic imagery. "When we are offered a close up of a character, for example, in a sense we feel we're in an intimate relationship with that character," notes Louis Giannetti (p. 85). Human faces, as seen represented in close proximity through words in the book, generate an intimacy between characters and the viewers. Numerous western enlightenment thinkers keep the human subject in a privileged position and maintain that human identity is dynamic and ever changing. Lacan argues that it is hard to derive any sense of individuality and existence without the interaction with other individuals. Thus, according Lacan's concept of the mirror stage, the sole option for the person to establish self as a discrete entity is through a coherent, unfragmented other. For Henry, Claire is the point of reference, and literally and figuratively, the significant other.

According to Lacan, the reflection in the mirror depicts the child's idealised view of themselves and their body. He maintained that the infant is born prematurely before their body as a whole gets correctly coordinated. According to adult recollections, the body is felt broken and shattered. Humans' prematurity causes them to rely on their parents for a longer amount of time than other animal species, and it is the source of the human's emotional uniqueness. The image's recognition of oneness and the image's internal disintegration are both present at the same time.

The child feels overjoyed at the prospect of his or her future integration with the image. By extending the influence of this mirrors across the life of characters, in this novel, a lot can be understood about the collective psyche in the supernatural yet scientifically anomalistic plot:

Henry sighs. "It's very charming of you to be ignorant of the twisted logic of most relationships. Trust me. When we met, I was wrecked, blasted, and damned, and I am slowly pulling myself together because I can see that you are a human being and I would like to be one, too. And I have been trying to do it without you noticing, because I still haven't figured out that all pretence is useless between us. But it's a long way from the me you're dealing with in 1991 to me, talking to you right now from 1996. You have to work at me; I can't get there alone" (79)

Henry must construe his life in a spiral format, and others who have contact with him, such as Clare, would have the same frame of reference. Clare, more importantly, is not a time traveller and lives in her own timeline. He has to make sense of his fragmented travels to arrive at a sense of identity; "I still feel like a castaway, the last member of a once numerous species. It was as though Robinson Crusoe discovered the tell-tale footprint on the beach and then realised that it was his own. My self, small as a leaf, thin as water, begins to cry" (29). The first time Henry time-travelled, he learned he couldn't manage his time routes and that he'd have a chaotic existence since he couldn't sequentially experience everything. The writer tells the narrative from two perspectives – Henry and Clare – and at various eras and locations. In the story's opening chapter, the twenty-eight-year-old Henry discovers that he is about to travel through time to Clare's youth and marry her in the future. In Author's Note on the Tenth Anniversary of *The Time Traveler's Wife*, Niffenegger characterises a multidimensional life as follows:

Think you are living your life out of order. Lunch preceding morning, and marriage precedes that the very first kiss. Dialogues come to an abrupt end and then continue in the middle. Beneath your knuckles, a half-smoked cigarette appears. And you can go home from work day, your infant is sixteen years old and sporting a Ponytail (11).

Even though Niffenegger established Henry as a time-traveller, Clare has her own issues with her identity. Henry and subsequently their daughter, Alba, have time-travel bloodlines, and they may physically warp drive to various eras and locations, but this does not imply that Clare is bound to her current timeline. Specific events and encounters transform Clare into a time-traveller, a cognitive time-traveller throughout the story. For example, Clare's mother dies of cancer in 1998, when Henry is thirty-five and Clare is twenty-seven, and her grief breaks Clare down. Clare is described by Henry: "...and soon I leave her alone, afraid of the docile, tearless face that seems to be miles away... I miss Lucille, but it is Clare I am bereft of, Clare who has gone away and left me with this stranger who only looks like Clare" (333). Drawing on the interpretation of Lacan's model of mirror theory and extending the possibility of a mirror split, we can better comprehend Henry's identity conflict in the novel with close-reading. A person afflicted by mirror stage identity crisis is troubled when interacting with their own reflection, as in a mirror. Clare wonders how Henry interacts, would interact or interacted with her younger self:

I stand there, holding the lipstick. I feel a little sick. I wonder what she looks like, what her name is. I wonder how long they've been going out. Long enough, I guess. I put the

lipstick back, close the medicine cabinet. In the mirror I see myself, white-faced, hair flying in all directions. Well, whoever you are, I'm here now. Henry's history maybe you, but I am his future. I laugh at myself. My mirror scowls back at me. I'm feeling a little guilty about the whole situation. On the one hand, I'm equipping myself with much-needed survival abilities. Breaking and entering, Beating People Up, Picking Locks, Tree Climbing, Driving, Housebreaking, Scavenging, and How to Use Quirky Things Like Venetian Blinds and Garbage Can Tubs as Weapons are among the other courses in this series. However, I am corrupting my dear innocent little self. I sigh. Someone has to do it (13, 27).

The above passage shows his diffused sense of morality as the consequence of his actions is not governed by a stable and clear mirror. The 'identity crisis' within which astounded Henry traverses on his path to maturity is clarified only through Clare. The conclusion of his existential crisis leads to definitive self-definition, to irrevocable role patterns, and hence to ambitions for life. The individual with a well-established sense of individual identity feels original, complete, and cohesive, however in psychotic conditions identity development may falter and the person struggle from identity diffusion. Henry's case is no different. Henry saw himself dying before he died. To some extent, the paper addressed this. He expects it to happen on Christmas Night, so he throws a party and wishes his friend Gomez and his lady Clare goodbye. He then gone. He returns near Clare's pasture in the trees. Philip Abshire, Clare's father, has not seen the him fresher, and he'll be out killing in the winter. He fires at the deer a few feet away from Henry and notices Henry's blood when he arrives. Henry is no longer there; whatever footprint he left in the snow is too faint for the hunter to notice. The lack of pigment and the younger ones of sportsmen here suggest that this happened so long ago, perhaps before Clare was formed and maybe while Henry's mother Annette died. This might be Henry's first performance. If any of that is valid, Henry de Tamble leads the reconstruction of his entire life on the last day of his existence, travelling to a time potentially before his birth and being slain by a man he will not encounter for thirty years, whose daughter he will tie the knot. Blood splatters all over the snow; unfortunately, the person may never know, so Henry's influence on his genesis would be negligible.

Niffeneger continued by describing Henry saying his final goodbyes to his companions. There in original account, he did not do this. That was possible since he'd previously seen himself perish, and that also meant he had to have this cooperation of events; he travelled to the previous and returned to the near future to be seen by him journeying from the past and back as well after having done however once already. For said paper's applications, the timelines meeting here would take pages to unravel. It is essential that Henry did not view his own path until he perished, and then that fate was irreversibly altered since he watched his own murder and took that information but just enough to prepare for what he planned. Henry died unexpectedly, causing the butterfly effect to influence many things except his death.

Chaotic fragmentation of identity and butterfly effect

The concept of 'butterfly effect' is one such central scientific aspect which Henry De Tamble's each decision revolves around. The nature of Lacanian mirror or point of reference of his identity includes thoughtful handling of butterfly effect. A slight change can trigger a colossal change in the events. Freudian functions of Id,

Ego and Superego are invalid here due to the non-linearity. If we consider the Lacanian mirror as the touchstone of the character's identity, one might come across the mirror as shattered shards spread across in time. Since influencing any timeline he jumps to – past or future – dents 'fate' due to butterfly effect, these shards are important to Henry's life. In simpler terms, the nature of mirror, for now, is shattered but present and influential. Henry time travels at random without control the narrative winds up to the climax when he recognises the nature of the mirror. His character is forced to live his life in a nonlinear fashion, and others that interact with him. This poses the chance for 'Time' itself to act as the mirror for him. More importantly, while not being a quantum physicist and living in her controlled chronology, she battles with highly nonlinear and can have the same relationship with Time (as Henry does):

I make an attempt to explain. "I'm Clare Abshire. I knew you when I was a little girl.,." I'm at a lost because I'm in love with a guy who stands before me with no remembrance of me. For him, it is all in the future. I want to giggle at the absurdity of the situation (7).

This is a unique case when two shards – frames of reference of two timelines – of the mirror coincide. As a result, he grasps the nature of his identity and reality is only an acceptance away. This was when he discovered that he couldn't change what had happened or the events in the past. According to Lacan, human consciousness is formed in a moment of fracture. It is important to recognise the overall effects of this psychological scenario. The child develops his own dissociation by recognising and misrecognising himself as the mirrored image at the same time. Regarding the moment when Henry's adult self meets his younger self, Lacan writes:

In short, he intends himself to be as split as he has always been. When a youngster perceives himself, he recognises himself as somewhere, as always twofold, interwoven in a complicated web from here and there, present and absence, complete and fragmented (Lacan 15).

This is what Lacan eventually refers to as the illusion of "seeing oneself seeing oneself" (Lacan 16). Lacan portrays this sophisticated concept of identity as a simple mirror child's play. He cites behavioural study on apes, primates, doves, and grasshoppers to explain how this is a human-only illusion. When put in front of a mirror, these creatures react in ways that reflect they understand the image: male simians make intimidating gestures, female pigeons ovulate, and grasshoppers get to be sociable, or "gregarious," as they metamorphose from independent insects to an indistinguishable swarm of locusts. When the two versions of Henry met, the elder one passed on his knowledge to the younger self. Following this, a fracture took place and the younger self attained a knowledge on the nature of his identity.

When Henry returns to his current timeline in 2000, he discovers that naught has changed since Clare deleted the date and left it as Henry explained it to her. She says to him, "I got all freaked by your World War Three comment. I started thinking, what if we never meet in the future because I insisted on testing this out?" (105) Niffenegger presents Henry as someone who is thoroughly cognizant of the phenomena and its ramifications. In various passages of the story, Henry urges his alternate self, Clare, and his companion Gomez not to strive to alter

whatever in their life since the consequences would be broad and unfortunate. As formerly remarked, whereas most time travel novelists focus on people who attempt to influence the flow of history, Niffenegger opted to tell a different sort of narrative, with a different kind of insight for her audience. She says in her author's note commemorating the tenth anniversary of *The Time Traveler's Wife*:

The idea of time travel enabled me to portray the narrative of a happy marriage in a way that elevated ordinary events to the level of extraordinary. Normal living is a success in the face of adversity. We are also all space aliens in our brains, if not in our bodies. We, like Henry, find ourselves pushed back to humiliation, grief, and delight; we find yourself flung back to everyday days, modest unrecognised joys. Our past moulds and casts shadows on our present (Niffenegger p. 11)

Psychological bruises affect people's life. They also generate chaos in life. Exterior troubles are much easier to cope with than mental traumas. Henry had a distinct upbringing opposed to anyone. From a very tender age onwards he started time travelling. He befriends his future and past iterations owing of his genetic disease. He also lost his parents at a very young age. Many similar instances led him assume that he had been branded with time travelling. Even these thinking difficulties cause him to have a chaotic existence not only for him but also for his wife as well. Nonlinear thinking that sits contrary to linear or Newtonian reasoning reorganises people's perceptions of their identity. For instance, how can Henry possibly argue his self in a timeline is the authentic one when he is just one among the infinite selves in different timelines? This realignment in perception converts human beings – notably their minds – into chaotic systems featuring complicated shapes as one of their hallmarks. Henry's body, though split in various timelines can be and is united by the mirror. Lacan interprets Freud's ego and this can glue the shards of reference points (or mirrors):

According to Freud's metapsychology, the ego is formed through passive shyness in the body... Rather it combines the results of the first and second analyses in each work. It rules over the other two and guides the known and unknown towards the future. At the conclusion of Freud's time ontology, the ego takes control of the organism: The personality is the nucleus, as Freud puts it, the essence of this machinery (Lacan, 145).

Henry's ego remains the same and this is why his different selves (distributed across time) do not compete among each other. He seems to be reluctant of adding instabilities to further wreak havoc on his already chaotic time jumps – not to mention his clear understanding of the butterfly effect. When Henry time travels, he cannot retain any of his belongings, which means he has no attire, food, money, or identity. Sometimes he's missing for a few minutes, often for hours, and some for days.

Conclusion

In his iconic essay, *The Mirror Stage as Formative of the Function of the I*, Jacques Lacan stages a psychoanalytical adventure (1949). Lacan, like Lewis Carroll, envisions the mirror as a conduit between two different worlds of existence. Furthermore, the child's voyage, like Alice's, is riddled with deceit. Supported in face of a mirror, the youngster overcomes the impediments of his support in a flurry of ecstatic activity and, establishing his attitude in a slightly leaning-forward stance in order to retain his reflection in his sight, restores an instant

quality of the image. In essence, the child takes a snapshot of self, a picture that provides him with a sense of coherence and command. He sees himself acting in a way that exceeds his motor skills, and it is this perception of exceeding his body's boundaries that offers pleasure, self-pleasure. This image, however, has an isolating effect. Lacan discusses how a child's concept of selfhood is inevitably clouded by ambiguity. He contends that through identifying with this "Ideal-I" or "imago," the kid positions the ego's function in a fictional direction, prior to its social determinants. In other words, our coming-into-being implies the emergence of the other. Henry, when he talks with his younger self and instructs him, literally encounter this 'other' in the novel.

The novel switches between the married duo Clare Abshire and Henry De Tamble's first-person viewpoints. Their connection suffers as a result of Henry's time travel. The novel contains strife and turbulence, as well as a final embrace of the things that cannot be changed and must be lived with. Instead of moving ahead and reversing in time, the protagonist has the tremendous disadvantage of living for multitudes upon countless generations. The tale is progressing in such a way that this man – who already has lived discreetly as best he could from the last Ice Age till today – understands he will perish in a few nights. One key conclusion from *The Mirror Stage* is that one is never truly alone. Unlike the commonly held view of selfhood as a promise of independent uniqueness, Lacan contends that the ego lives in disorder as a result of an unfulfilled experience with otherness.

Together with his repeated trips back and forth in time, the tragic death of Henry's mother is a big turning point in his early life, which he observes as a child and repeatedly revisits as an adult. This event acts as an important mirror as it matures Henry; only through the acceptance of time constants (events that cannot be prevented), he finds closure in his life. This incident shaped him and foretells future storyline. In her narrative, she tells the same story from several points of view in order to fill in the blanks. One of the book's oddities is how chrono-displacement leads its heroes to fracture and mirror. In principle, Henry's teleportation should make him omniscient, at least in terms of his own timeline, yet Clare remembers things about him that he does not. Thus, the characters' knowledge and the holes in their awareness serve as mutual mirrors throughout the story. However, in order to appear 'normal,' Henry must identify with the people and norms of the timeline he travels to. Only after properly recognising the mirrors and dominating the superego does the chaotic universe transition from chaos and destruction to creativity and construction. While the self-image arises from the timeless experience, the nature of the mirror stage is unique to the narrative.

Lacan's mirror theory aims to demonstrate how reflections can be a reservoir of information for both babies and adults. There has been a widespread idea that an image seen by a kid will soon be engraved in the child's consciousness. The view in the mirror is turned into a foundational symbolic fabric. The mirror image serves as a reference point for the physical reality. Mirror tendencies imprint one's image in dreams and hallucinations. This is how Henry got hold of his image despite his time leaps. Individual projections are at the root of the aforesaid dreams and hallucinations. Physical realities are shaped, whereby one animal is

drawn to another through diverse appearances that are expressed. Henry's tether to Clare defines 'his' identity due to her temporally diverse appearance. The mirror stage has been discovered to be a stage that forecasts incompleteness in a person's life. It is apparent that the mirror stage serves a variety of purposes in humans.

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