**A Psychological Analysis View to the Boy’s Desire in James Joyce’s *Araby*——In explaining the Boy’s Growing up and Desire of the Dubliners**

Psychological Analysis is a subject initiated by Sigmund Freud, but developed as a different theoretic system by French psychologist Jean Jack Lacan, until whom this subject was finally considered as both a science and philosophy. Though being obscure, Lacan’s Desire theory is still one of his most famous psychological analysis theories, and several selections of them might be applied in understanding the problem in this short story, *Araby*.

1. The Desire is the nature of humans by always indicating to other places.
2. The Desire of individual is the reflection of an-Other’s desire.

Based on the fundament that having a desire for something is the nature of human beings, Lacan develops his theory to a famous claim, that “The desire is always indicating to other places.”, which is also the core of his Desire theory. It is noticeable that there are two turning points in this story of the boys’ desire’s indicating, one from Mangan’s sister to Araby, and the other from Araby to somewhere unknown. The first turning point, being relatively obscure, resides in the proportion of different objects to be described. It is obvious that before the boy promised “If I go, I will bring you something”, Mangan’s sister was always described (As Araby is a modernism story, the descriptions are the boy’s thoughts), indicating that the boy was always thinking about Mangan’s sister and desires for her care and love, but after that only Araby was repeatedly mentioned instead of Mangan’s sister. While the other turning point is quite clear, with the boy’s monologue of “Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.” The boy, after seeing Araby “in a darkness”, “nearly all the stalls were closed”, the lady who sells vases and tea-sets talks to him “out of the sense of duty”, turned to know that Araby was no more than an ordinary dull market, far from his imagination to his fancy towards the oriental society. Thus the boy’s turning of the desire just fits Lacan’s claim, “the desire is always indicating to other places”; once a current desire is fulfilled, it turns to indicate other things, and finally a person will realize that the desire was only a substitute (the petit-a) to the real desire (das Ding) which is modeled by the Symbolic Order. The boy, by experiencing these changes, is considered to understand this rule and grow up.

The desire modeled by the Symbolic Order mentioned before forms Lacan’s another desire theory, that individual’s desire is merely the reflection of an-Other (the Symbolic Order) ‘s desire. In *Araby*, the Ireland society is the representative of the Symbolic Order. The Araby, as the old name of Arab, represents the oriental charm that the western people fancies but never reaches. The orient has always been a synonym for wealth, magic and a special oriental beauty. The lack of those oriental charms in western’s daily life, according to Lacan, will turn to the desire for it. Thus, the market with an oriental name attracts both the boy so much. As the hero of this story, the boy is likely a speaker of the Ireland people, or James Joyce, who also considers himself to have the same anguish with the Ireland people. We might make a speculation that the Ireland people, just like its reflection on this boy, lives a hopeless life in “blind”, dreams of the oriental charm which symbolize the hope out of their lives, and finally loses their dreams at the moment when they face the reality of the oriental charm they fancies. The story, under this interpretation, reveals the hopeless statues of mind during the after-war period when the *Dubliners* published.

There seem many some other details out of the coverage of psychological analysis theory, of which the majority part would be the and indifferences of other characters, like the aunt and the uncle. However, as they are neither the hero nor the hero’s object of desire (namely, Mangan’s sister and Araby), I would consider them as the background just as those lifeless streets and grounds. The lifelessness, with those descriptions of the background, leaves the readers a deeper understanding of the illness of the Ireland society at that time.