EUDORA WELTY'S "FLOWERS FOR MARJORIE": TOWARD
THE CAESURA OF THE UNCONSCIOUS

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Robert D. Gowdy, B.A.

Denton, Texas

May, 1996
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Eudora Welty's short story "Flowers for Marjorie" appears in A Curtain of Green and Other Stories, her first volume of collected stories published in 1941. Since the story's publication, literary scholars have interpreted the protagonist's murder of his wife, and the unusual events that follow, in terms of somatic realities that inform the text. This thesis is a psychoanalytic rereading/rewriting of "Flowers for Marjorie" that attempts to analyze its text as a possible dream narrative. By psychoanalytically rereading/rewriting the narrative in this story as a possible dream narrative, this thesis will attempt to demonstrate how the reader might experientially break through its previous resistance to interpretation, which should encourage a better understanding of the story's narrative ambiguities. The originality of this examination lies in its detailed analysis of the story's text from a psychoanalytic economy, thus providing perhaps the most detailed analysis of its text to date.
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CHAPTER 1

MESMERICITY AND THE THIRD CHARACTER

Eudora Welty's short story "Flowers for Marjorie" appears in A Curtain of Green and Other Stories, her first volume of collected stories published in 1941. "Flowers for Marjorie" is a short story that, like most of the stories in A Curtain of Green, draws its impetus from the Great Depression, an epoch in which, Welty explains, "I began" as an author (Welty, Preface x). The conventional critical response to "Flowers for Marjorie" has been to characterize it in terms of textual "actions" that are based on certain "realities" that inform the story's narrative structure. As late as 1991 in The Heart of the Story: Eudora Welty's Short Fiction, Peter Schmidt interprets one of Welty's "intended" meanings in "Flowers for Marjorie" as being a fictional representation of the "presence of male fears of women" (53). While this particular reading by Schmidt is certainly a credible postmodern interpretation of "Flowers for Marjorie," it tends, as do previous interpretations of the story, to undervalue the apparent implausibility of events that affect the protagonist's behavior throughout a major portion of the story's fictive "realization."

The continued overlooking, or interpretive oversimplification, by previous critics of the baffling narrative occurrences that attend "Flowers for Marjorie," shall be the focus of my thesis in an effort to furnish Welty scholars with an original, psychoanalytic reading of that story. This analysis supports my thesis that Eudora Welty may have presented the reader with a complex and carefully crafted oneiric narrative, which is evidenced by the inexplicable events that trace the protagonist's journey throughout ninety-five percent of the story's fictive structure. The additional five percent of Welty's text in "Flowers for Marjorie" in which the elements of oneiricity may not obtain involves the first eight
paragraphs of the story's opening apparatus. This eight paragraph opening apparatus used by Welty has been separated from the other ninety-five percent of the text with a single typographic page break, whereby I will argue that the protagonist slips into a state of "unconsciousness" due to this caesura of blank space on the page. Thus I will argue that the first eight paragraphs of Welty's opening apparatus might involve Howard's dream day, in which the "impressions" of his resultant "daydream" are the catalyst for the oneiric narrative that follows.

My reading, therefore, of "Flowers for Marjorie" as a dream narrative, will necessarily require the use of psychoanalytical techniques for the critical analysis of dreams that are based on concepts developed by Sigmund Freud and Carl Gustav Jung. It must be borne in mind by the reader that at the time Eudora Welty published "Flowers for Marjorie" in 1941, the Freudian and Jungian techniques for the analysis of dreams would have been the two predominant schools of dream psychology from which Welty might have ascertained the necessary components for the fictive composition of what may be a dream text. Moreover, throughout my thesis I shall also refer to some of Jacques Lacan's works due to their "remarkably rich and complex" rhetorical assistance as an "analytical text," as well as their "suggestiveness" in what they "leave open" to an interaction with the probable oneiricity of Welty's narrative in "Flowers for Marjorie" (Felman 119).

While it is clearly not incumbent upon the author to reveal the rebus a reader might encounter in her fictive compositions, an interview that Eudora Welty granted to Charles T. Bunting for the Southern Review in 1972, clearly implies that she may have appropriated certain dream concepts from both Freud and Jung. In this interview, Bunting turns to the question of a short story being a "dream verbalized," and subsequently asks Welty, "There is, then, no particular psychologist or philosopher whose ideas of dreams, such as Freud, has any especial influence on you?" Welty's artful reply is:

No. I don't think any ideas come to you from other people's minds, when you're
writing, as directives. You can't take hints and suggestions from this person or that to know where you're going. It's just outside the whole process of writing a story. That all has to come from within. It doesn't mean that you haven't read things and understood things through reading and come to think things through reading that don't filter down and apply. What I mean is you're not using a snippet of Freud and a little piece of Jung or anything like that. (729-30)

While it is certainly true that there is not any explicit textual evidence to suggest that Eudora Welty has used "a snippet of Freud and a little piece of Jung" to compose such a mystifying short story as "Flowers for Marjorie," there is, on the other hand, "evidence" to suggest that she has perhaps "read things and understood things through reading" Freud and Jung that may have filtered into the composition of that story. This "evidence" of a possible "filtering in" of Freudian and Jungian dream concepts ostensibly used by Welty in the composition of "Flowers for Marjorie," may be obtained by the reader through an examination of the story's complex structural apparatus, as well as its underlying textual symbology, narrative psychology, and overall psychoanalytic conceptuality that seemingly informs the likelihood of a dream response to that text. Thus, a unique interpretation of "Flowers for Marjorie" as the narrative "realization" by Welty of a possible "dream text" is the goal of my thesis.

Although contemporary Welty scholarship continues to ground its analysis of "Flowers for Marjorie" in certain "realities" obtained in the text, which have continued to be the "conventional" interpretations of the story since its inception, I find myself in thorough agreement with Ruth M. Vande Kieft when she states in her essay "Eudora Welty: The Question of Meaning," that "no one has sole claim on the best or definitive interpretation of her [Welty's] work" (25). Vande Kieft's scholarly admonition with respect to the interpretation of Welty's fiction certainly corroborates my critical view that something other than finitude exists in the reader's interpretive realization when responding to a given text.
Therefore, the succeeding interpretation of "Flowers for Marjorie" as a possible dream text should reinforce the irreducibility of its text, thus proposing for the reader in its interpretive realization the strong possibility of a meaning, or several meanings, existing in the alterity of Welty's narrative composition as it is brought under analysis from a psychoanalytic point of view.

As I have previously mentioned, "Flowers for Marjorie" has been "conventionally" interpreted by Welty scholars as though the text, although baffling in the extreme, continues to confirm a certain "reality" inherent in the actions represented in its narrative "realization." The net result of previous critical analyses of "Flowers for Marjorie" by Welty scholars, while regularly acknowledging the bizarre nature of its narrative consequences, has been to seek an explanation for the "extraordinary actions and abnormal characters" inhabiting the story as "reflective of a contemporary interest" by Welty "in the theme of alienation" (Manning 9-10). However, problematic questions continue to persist in the act of responding to "Flowers for Marjorie," in that the numerous narrative inconsistencies and, indeed, events that can "only be described as monstrous" in their fictive origination (Vande Kieft, Eudora Welty 32), demand a sincere attempt to supplementarily resolve the simulacrum that consistently attends the reader's response to this most mystifying of Welty's short stories.

While the imminent intention of this analysis is to investigate "Flowers for Marjorie" in detail for the purpose of suggesting an oneiric reading of its text, I must necessarily provide for the reader a brief synopsis of the story as a point of departure before addressing some of the fundamental components of prior analyses of the text. The consequent examination in this chapter of previous scholarly analyses shall also be brief, in that the treatment of "Flowers for Marjorie" by previous scholars has itself been concise and isolated, thus prompting my use of those critical components in a rather more comparative alignment during the detailed psychoanalytic treatment of its textual composition in later chapters.
Therefore, the general information presented in this first chapter of my analysis should provide the reader with enough introductory material whereby an adequate understanding of the text in "Flowers for Marjorie" might be obtained for the purpose of creating a background for the consequent psychoanalytic examination.

An initial reading of Welty's "Flowers for Marjorie," might conclude that the story's apparatus and narrative content are indeed quite simplistic in their fictive origination. Drawing its impetus from the Great Depression, "Flowers for Marjorie" embraces two main characters, Howard and Marjorie, a young married couple who are "dislocated" Mississippians living in the "modern" metropolis of New York City (Vande Kieft, Eudora Welty 32). Howard has no job, no money, and no immediate prospects of acquiring either, which seemingly creates a tremendous air of hostility in his attitude toward Marjorie who is six months pregnant with what is apparently their first child. However, while Howard clearly demonstrates what may be the characteristic emotional temperament associated with the reduced motivation, agitation, and feelings of worthlessness indicative of the onset of major depression, Marjorie, on the other hand, appears to him to be occupied with aberrant mystery and optimism concerning her advancing pregnancy.

Presumably driven mad by both his immediate economic predicament and what he sees as his wife's inappropriate attitude, Howard takes up a "butcher knife" early in the story and thrusts it beneath Marjorie's breast, killing her instantly. Having thus "murdered" his wife, Howard "flees" their apartment into the modern "maze" of New York City wherein he embarks on a bizarre and extraordinary set of actions that Vande Kieft has suggested is a story—among several other select Welty compositions, which include "A Curtain of Green," "Death of a Traveling Salesman," "A Still Moment," and "The Hitchhikers"—that involves the fictive realization of "the finality of death" ("Question of Meaning" 32). Although Vande Kieft acknowledges that this interpretation is an oversimplification "in order to pursue the question of meaning" in Welty's "essentially tragic" stories (31-2), she
nevertheless leaves the reader with the question of a finitude that can be intuitively upheld in the tragic ideation of "Flowers for Marjorie." The notion that an absolute "parousia" of finitude can be assigned to the textual signification of "Flowers for Marjorie" is belied by a close reading of the densely constructed symbology Welty appears to represent within the four corners of the text's self-consciousness (Derrida 89).

For instance, prior to "murdering" Marjorie, Howard experiences a crucial psychological "event" involving an hallucination that may be connected with complex interpretive/diagnostic significations, which suggests to the reader that the text intimates, at least intuitively, an essence of oneirism in its skillfully considered experiential structure. The interpretively disturbing hallucination that the reader observes Howard as having involves the bizarre transformation of a pansy Marjorie has found sometime during the "day," into "a mountain on the horizon of a desert" (Welty "Flowers for Marjorie" 99). If the reader, upon conceptualizing this pansy hallucination, is looking for an immediate, rational explanation for its interpretive signification, she might attribute its "meaning" within the framework of a textual exegesis that takes into account the omniscient narration's reference to the hunger that seemingly attends Howard's concurrent "reality." Subsequent to Howard's pansy hallucination, the reader encounters the textual justification for this incident when the "narrator" explains "he had only had a terrible vision. The pansy still blazed on the coat, just as the pigeons had still flown in the park when he was hungry" (99). The interpretive likelihood that Howard's pansy hallucination can be attributed to the hunger associated with his inability to provide economically for his burgeoning young family, is certainly not without plausibility, given the widespread privation evident during the Great Depression.

However, withholding until later in this examination my oneiric analysis of the fundamental effacement and imposition of unconscious "meaning" that inhabits "just as the pigeons had still," or had also, "flown in the park when he was hungry," I should like to
reiterate that critics have been inclined to interpret Welty's use of such "extraordinary actions" in her early short fiction as a "contemporary interest in the theme of alienation" (Manning 9-10). Because Howard and Marjorie have been interpreted by critics as essentially "itinerant moderns" (Kreyling 42), it has been posited that this theme of alienation, which "frequently" appears in twentieth-century fiction, is a criticism of a modern and "impersonal" world, and is "promoted" through the "creation of a sense of the grotesque" (Manning 9-10). In this postmodern framework of analysis, Carol S. Manning interprets "Flowers for Marjorie" as a fictive illustration by Welty of Howard's "mental imbalance caused by his fear and helplessness in an alien big city" (10). Manning goes on to say that Howard's "inner life is overshadowed by bizarre actions reported by the author with a tone of exuberance," thus substantiating the continued inattention to Howard's "inner life" while extending the interpretive authentication of his grotesque actions as being somatic manifestations inflamed by a sense of alienation (10).

While there is textual evidence in "Flowers for Marjorie" to suggest to the reader a manifest sense of alienation in Howard toward both Marjorie and the modern maze of New York City, the hint by Manning that Howard's inner life may be in turmoil continues to be obscured by a critical need to justify his bizarre "actions" within a predominantly physical milieu. This continued inattention by critics to the possibility that an underlying psychological symptomatology may be driving Howard's "actions" in "Flowers for Marjorie," is borne out by Peter Schmidt's recent interpretation of the story (1991) in which he assigns a postmodern phallocentric motivation to Howard's behavior that, while implying only the slightest of psychological causality, defines an evanescent prefiguration in the text of a nuanced feminist statement by Welty as being one of the story's meanings. Schmidt's phallocentric interpretation of Howard's male "fear" of women stems from the efficacious recognition of his complex anxiety toward Marjorie's pregnancy, her attitude with respect to that pregnancy, and the antithesis to his apprehension that she "innocently"
personifies; wherein resides, as critics have tended to see it, the trigger that sets into motion the grotesque "actions" he consequently executes, beginning with the extraordinary "murdering" of his wife. The innate complexity that Welty has "written" into Howard's apparent emotional "instability" with respect to his pregnant wife in "Flowers for Marjorie," endows the text's "meaning" with an irreducibility that renders Schmidt's phallocentric "presence" in the text as unstable as Howard's mental processes appear to be (53).

Although the following psychoanalytic dream interpretation of "Flowers for Marjorie" does uncover a trace of the signification of the phallus as a signifier of Howard's oneiric desire, the notion that Welty has fictively made a comprehensive feminist allegation exposing a patriarchal fear of women during the Great Depression is necessarily restricted by the author's enigmatic narrative. This observation, however, is not to say that critics such as Schmidt have not recognized the complex nature of Welty's narrative structure in "Flowers for Marjorie," given the interpretive difficulty those critics have had in accounting for Howard's vexatious behavior. However, given the limited critical treatment that "Flowers for Marjorie" has received among Welty scholars, usually amounting to several paragraphs within a comprehensive analysis of Welty's interrelated fictional compositions, it is not surprising that critics should tend to restrict their interpretive analyses of this story to a few select analytical themes that involve only summary interpretations for this mystifying tale.

These select analytical themes chosen by critics to explain Howard's vexatious conduct are as diverse within a single analysis of the story as is the complexity of Welty's evident narrative symbology. For example, after having "murdered" Marjorie, Howard, who has been tormented by the dreadful ticking of a clock prior to this "act," suddenly throws that clock out the window as he goes to wash his hands. Zelma Turner Howard views this symbolic narrative "event" as Howard's "painful realization" that, due to his inability to provide economically for his wife and developing child, "time has stopped for him" (110). Turner Howard's interpretive premise appears to be that while Marjorie and her unborn
child represent a "hopeful fertility" coupled with a "natural progression of time," Howard abruptly kills them both in order to stop their hopeful progression in time, a hopeful progression that he perceives to have unproductively stopped for him within his "realization" of that time. Thus, by throwing the clock out the window, Howard symbolically sets himself free "of all time," thereby bringing time into an equilibrium with his own assessment of its unproductive cessation (110). In addition to Turner Howard's time interpretation of the clock "event" in "Flowers for Marjorie," Michael Kreyling's "modernistic" analysis of the same "event" establishes Howard's perception of time as being "mechanized" by modern civilization. The "mechanization" of Howard's sense of time, as Kreyling interprets it, "is" what drives Howard "mad," a madness that is brought on by his inability to "distinguish actuality from hallucination" in the "unreal city" (45-6). This hallucinatory component to the text in "Flowers for Marjorie" appears to extend its influence upon critics as well, because Kreyling goes on to say that "The clock [which] he throws out the window cannot be discarded so easily; the ticks grow 'louder and louder' as he attempts to flee them" (45-6). By this reading of "Flowers for Marjorie," Kreyling interprets the text in such a way that he has Howard fleeing the apartment in an effort to escape the tickings of the clock that are growing "louder and louder." The text in "Flowers for Marjorie" does not support Kreyling's reading of the clock "event," as it reads:

Yes, of course, he thought; for it had all been impossible. He went to wash his hands. The clock ticked dreadfully, so he threw it out the window. Only after a long time did he hear it hit the courtyard below.

His head throbbing in sudden pain, he stopped and picked up his purse. He went out, after closing the door behind him gently. (Welty 102)

By virtue of the "sound" of the clock hitting the courtyard below, particularly after such a "long" fall, the intuitive reader of this passage is likely to interpret the clock's ticking as having stopped immediately upon impact with the ground. Moreover, the textual
indication that Howard "gently" closes the door behind him as he leaves the apartment, belies Kreyling's interpretation that Howard hastily takes flight in an attempt to flee "the ticks" of the clock as they "grow louder and louder."

By extension of this scholarly interpretation of time as it applies to Howard's somatic "world," and again noting the apparent hallucinatory influence upon scholars of Welty's text in "Flowers for Marjorie," Peter Schmidt also interprets the stoppage of time in this story by positing that after Howard has "murdered" Marjorie, "he coldly views her body as a pendulum that he has stopped" (55). While it is interpretively valid that Schmidt should corroborate the pendular symbology evident in Welty's ideation of Marjorie's "murder" and Howard's subsequent clock "event," he nevertheless seems to have also fallen prey to the mystifying mesmericity that she has imaginatively woven into the text. That Schmidt's pendular symbology in "Flowers for Marjorie" is indicative of the text's interpretive supplementarity with respect to a time signification associative of Howard's "motivations" in the story, is clearly observable by the pragmatic reader. However, Schmidt's notion that Howard "coldly," or unfeelingly, views Marjorie's "dead" body immediately after he has "murdered" her is not necessarily supported by Welty's mesmeric text. This "unfeeling" interpretation by Schmidt suggests that he has either come under the narrative spell of the story's hallucinatory influence or he has hastily misread it within the generalized chain of interpretation characteristic of the analyses currently available with regard to "Flowers for Marjorie." The passage that Schmidt sees as signifying Howard's viewing Marjorie's "dead" body in an unfeeling manner, argues as follows:

The blood ran down the edge of the handle [of the knife] and dripped regularly into her open hand which she held in her lap. How strange! he thought wonderingly. She still leaned back on her other arm, but she must have borne down too heavily upon it, for before long her head bowed slowly over, and her forehead touched the window sill. Her hair began to blow from the back of her head and after a few
minutes it was all turned the other way. Her arm that had rested on the window sill in a raised position was just as it was before. Her fingers were relaxed, as if she had just let something fall. There were little white cloudy markings on her nails. It was perfect balance [pendular], Howard thought, staring at her arm. That was why Marjorie's arm did not fall. When he finally looked down there was blood everywhere; her lap was like a bowl. (Welty 102; emphasis added)

The always already effacement and imposition of signification inherent in the signifier "wonderingly," suggests to the reader that Howard's narrative attitude resides somewhere within a range of psychical emotions that may include awe, astonishment, shock, amazement, and stupefaction, none of which connote a lack of feeling on Howard's part that is indicated in Schmidt's "unfeeling" interpretation. Moreover, this particular passage, as with the entire topology of Welty's narrative in "Flowers for Marjorie," is so highly charged with symbolic meanings inherent in its rich chain of signification that it is understandable, within the concision of available readings, how critics might yield to this text's accomplished mesmericity. This interpretive mesmericity apparent in Schmidt's analysis, as well as the analyses of others with respect to "Flowers for Marjorie," is particularly evident in at least two critical phenomena that follow his analysis of Howard's "coldly" viewing Marjorie's "dead" body. Schmidt's subsequent analysis of "Flowers for Marjorie" shifts from the pendular interpretation of time to what he characterizes as Welty's "analogy between voodoo" and the "advertising psychology of suggestion" (55). This "voodoo/advertising psychology of suggestion" analogy posited by Schmidt is demonstrated in the second paragraph that follows Howard's "gently" closing the door as he begins his "incoherent" journey through New York City. Schmidt has attributed the voodoo he "discovers" in the text to the "straight pins" that fasten the pictures of the Virgin Mary to a "door facing" during Howard's observations along the windows of Sixth Avenue. This spellbinding observation of voodoism in "Flowers for Marjorie" proffered by
Schmidt is extraordinarily deficient in its representation and may, as I have suggested, originate from the mesmericity of Welty's text, which suggests more of an oneric influence than one of voodoo. What Schmidt fails to "see" in the text, as do previous analyses of "Flowers for Marjorie," are the potentially oneric ellipses associated with Howard's textual/spatial transitions between various passages, in conjunction with the curious reappearance of a certain object after having been camouflaged within the self-conscious mesmericity of Welty's narrative.

How, then, does the reader, particularly the critic-reader, become hypnotized by the narrative mesmericity in "Flowers for Marjorie"? Has Eudora Welty "intentionally" furnished the text in "Flowers for Marjorie" with a self-conscious hypnotic authority? In her essay "How I Write," originally published in 1955 and later revised for inclusion in The Eve of the Story (1978) under the title "Writing and Analyzing a Story," Welty describes how she ultimately arrived at her narrative "intention" in the short story "No Place for You, My Love." Welty explains in this essay how, in creating that story's two characters, her narrative "intention" was more palpably realized when, as author, she made the conscious decision to stay out of the minds of each of the two characters by rarely saying in the narrative "she felt" or "he felt," but rather "they felt" (The Eve of the Story 112). By Welty's use of this simple narrative strategy, she describes how "there had come to be a sort of third character along for the ride--the presence of a [relationship] between the two of them," a "relationship" in which the reader experiences "the straining, hallucinatory eyes and ears, the roused sentient being of that place" (111-3; emphasis added). Welty thus acknowledges that she has managed to create in the narrative of "No Place for You, My Love" a third, intratextual character whose "role was that of hypnosis," thereby allowing her to suggest to the reader "that its being took shape as the strange, compulsive journey itself" (112; emphasis added). Is it possible, then, that Welty has managed to create the mesmeric "otherness" of this third character in "Flowers for Marjorie"? A close
examination by the reader of the textual legerdemain that Schmidt's analysis of the story fails to "see" prior to, and concurrent with, his "voodoo/advertising psychology of suggestion" analogy, may serve to illustrate for her the likely "presence" of Welty's intratextual mesmeric third character.

As I have indicated above, Schmidt and his colleagues have failed to report the potentially oneiric ellipses associated with Howard's textual/spatial transitions between various passages in "Flowers for Marjorie," as well as the mysterious reappearance of a certain object during the "presence" of the story's mesmeric journey. Prior to Schmidt's "voodoo/advertising" analogy, "Flowers for Marjorie" reads:

His head throbbing in sudden pain, he stooped and picked up his purse. He went out, after closing the door behind him gently.

There in the city the sun slanted onto the streets. It lay upon a thin gray cat watching in front of a barber's pole; as Howard passed, she licked herself over-neatly, staring after him. He set his hat on straight and walked through a crowd of children who surged about a jumping rope, chanting and jumping around him with their lips hanging apart. He crossed a street and a messenger boy banged into him with the wheel of his bicycle, but it never hurt at all. (102; emphasis added)

Welty's hypnotic sleight of hand in her narrative ideation of these transitional paragraphs resides in the subtle reappearance here of Howard's hat. While this oneiric reappearance of Howard's hat will be examined with greater specificity in chapter three of this analysis, I should point out to the reader that Howard had earlier thrown his hat on the bed in what might be characterized as paragraph nine in "Flowers for Marjorie." The above two paragraphs are ostensibly paragraphs forty-nine and fifty. Therefore, since Eudora Welty makes it a point to inform the reader in these paragraphs that, upon "leaving" the apartment, Howard picks up his purse and not his hat before "closing the
door behind him," she has masterfully succeeded in subtly misdirecting the reader's phenomenological attention to the text. Welty's self-conscious use of textual space in "Flowers for Marjorie" effectively actualizes the text's "role" as "hypnosis" within the theoretical mesmericity of her third character, thus taking advantage of the reader's human tendency to "accept discrepancies" more or less "without blinking" in the story's "playing-free with time" (Welty, The Eye of the Story 167). Time, then, in "Flowers for Marjorie," might be posited as the extended metaphor that represents Welty's mesmeric third character, the overshadowing third character that she uses to shade the story's faint discrepancies within the twilight of its narrative oneiricity. Time in "Flowers for Marjorie," however, has a dissociative other in the form of Welty's spatial use of place in her ideational configuration of the hypnotic third character. After gently closing the door behind him, Howard suddenly finds himself "There in the city" where he crosses "a" street on his way to Sixth Avenue and Schmidt's "voodoo/advertising" analogy of suggestion. While this seemingly oneiric ellipsis by which Howard suddenly finds himself "There in the city" can be described as a conventional fictive technique employed by Eudora Welty, her insertion of three additional oneiric/phenomenological gaps in the story suggests to the reader a rather more representative third characteristic to its ideational legerdemain. However, leaving the specific examination of these oneiric ellipses and the reanimation of Howard's hat in "Flowers for Marjorie" for subsequent chapters of my analysis, suffice it to say that these critical components in the story's narrative topology are just two of the mesmeric details that Schmidt and others fail to report in their earlier analyses of the text.

The continued narrative sublimation evident in Welty's text can further be demonstrated in Schmidt's "voodoo/advertising" analogy of Howard's "journey" along Sixth Avenue, which is, again, one of the two major critical phenomena critics may be misinterpreting, due to the supersaturation of signification in this segment of the text that is seemingly
indicative of oneiric overdetermination. Schmidt's interpretation of what he sees as Welty's "voodoo/advertising psychology of suggestion" follows the textual passages:

He walked up Sixth Avenue under the shade of the L, and kept setting his hat on straight. The little spurts of wind tried to take it off and blow it away. How far would he have to chase it? ... He reached a crowd of people who were watching a machine behind a window; it made doughnuts very slowly. He went to the next door, where he saw another window full of colored prints of the Virgin Mary and nearly all kinds of birds and animals, and down below these a shelf of little gray pasteboard boxes in which were miniature toilets and night jars to be used in playing jokes, and in the middle box a bulb attached to a long tube, with a penciled sign, 'Palpitator—the Imitation Heart. Show her you Love her.' An organ grinder immediately removed his hat and played 'Valencia.'

He went on and in a doorway watched how the auctioneer leaned out so intimately and waved a pair of gold candlesticks at some men who puffed smoke straight up against the brims of their hats. He passed another place, with the same picture of the Virgin Mary pinned with straight pins to the door facing, in case they had not been seen the first time. ("Flowers for Marjorie" 102-3; emphasis added)

Schmidt informs the reader that it is in this segment of the text that "we discover" that Howard's "sense of time is not merely clock time but commercial time—a world of instant gratification and miraculous rather than natural growth" (55). Here, again, Welty's hypnotic playing-free with time may have decoyed critics into responding to the text's exterior topology, thus causing them to fall prey once more to its mesmeric third characteristic. Schmidt argues that "Welty's catalogue of the things that catch Howard's eye in the store window displays is not merely a wry parody of advertising but an analysis of how advertising shapes our thinking" (55). Because Eudora Welty studied advertising in New York City at the Columbia School of Business in the late 1920s and early 1930s,
subsequently writing and selling advertisements "on the side," Schmidt posits that Welty is fictively mimicking how "advertising stereotypes condition Howard without his knowledge" (55). But are these "things that catch Howard's eye" in the store window displays indicative of a modernistic statement by Welty of advertising's ability to condition its viewer without that viewer's knowledge? Perhaps, if the reader is willing to agree with Schmidt that Howard views the "commercial advertisements" as "sacred objects," which Welty may be signifying as such by the use of the Virgin Mary as a manipulative, "modernistic" commercial signifier (55). However, I would like to point out to the reader that the above segment of Welty's text in "Flowers for Marjorie" may be more dialectical than rhetorical in its chain of signification. How is the reader to account for, and interpret, Welty's textually fetishistic emphasis on hats in her narrative? What is the symbolic significance of Howard's seeing the "same pictures of the Virgin Mary—in another place—in case they had not been seen the first time"? And why, if these are indeed Welty's rhetorical parodies of modern commercialism, does she apparently compose the overdeterminative oneiricity inherent in the embryonic/umbilical symbology of the "bulb attached to a long tube, with a penciled sign" (hardly indicative of technically modern manipulative commercialism), which reads "Palpitator—the Imitation Heart. Show her you love her"? What is "it" that Welty has fictively composed in this apparent mesmeric third characteristic of "Flowers for Marjorie"?

The rich chain of signification evident in the above segment of Welty's "Flowers for Marjorie" is, I would argue, the segment wherein the symbolic representations in the text strongly indicate to the reader that this short story may require a rereading to better understand its emerging oneiricity. Thus, given the obtrusive nature of Howard's pansy "event" earlier in the story, coupled with the symbolically puzzling Sixth Avenue "event" above, the reader, at least the informed reader, might be prompted to give "Flowers for Marjorie" a close, systematic rereading of the text in order to resolve the oneiric rebus she
has presently encountered (Fish 86). Granted, some readers may continue to read hypnotically through to the end of the story in preoccupied collaboration with Welty's narratively inconspicuous third character. Nevertheless, having identified what I believe to be the textual segment in "Flowers for Marjorie" that begins to reveal an interrelational narrative pattern of significant oniric symbology that has a quality of Freudian overdetermination, I shall use the above segment as the agency by which a reexamination of the text will proceed. A close, systematic rereading, therefore, of the oniric text in "Flowers for Marjorie" will be the focus of the following chapters of this analysis, in my attempt to provide for the reader a meaning (irreducible as it will be within the psychoanalytic agency of oniricity) for the text that should help to clarify how it may have previously, and effectively, resisted the reader's involvement within its mysterious "realization."
Upon initiating a rereading of "Flowers for Marjorie," the reader again encounters what she may have earlier considered to be the rather straightforward structural apparatus that opens the story. However, during this attempt to try to resolve the story’s puzzling narrative, the reader might approach Welty’s structural apparatus by posing the question "what does this do?" (Fish 76). The question activates a reconstructive experiential process that may help to bring into sharper focus the affective conception Welty has employed throughout the story (76).

While "Flowers for Marjorie" appears to begin innocently enough with the "lexia" (Barthes 173) "He was one of the modest, the shy, the sandy haired--one of those who would always have preferred waiting to one side....", the reader, now experientially oriented to the text, soon encounters a significant, symbolic representation in paragraph six (Welty, "Flowers for Marjorie" 98). Having "puffed" a toothpick out of his mouth, Howard marvels "at the sight of it, and at its neatness and proficiency in blowing it out." The lexias immediately following this response by Howard are significant in that they may indicate to the reader that what Welty might be situating here is the daydream (or dream day) wherein resides "the impressions, thoughts, or moods" that could be the stimuli for the oniric symbology that follows (Freud 24). As Howard marvels at the "neatness and proficiency" by which he has caused the toothpick to land in the grass, the reader is informed by the next lexia in the narrative that it was "that little thing" that "started up all the pigeons" (Welty, "Flowers for Marjorie" 98). The symbolic representation of pigeons (or perhaps more universally a signification for birds) that "started up" into flight, is the key
element in the narrative symbology of Welty's opening paragraphs in "Flowers for Marjorie." Although Welty's specific use of pigeons as a possible symbolic representation of the subject's psychical "shift from body to mind" (Chetwynd, Dictionary of Symbols 50) could be attributed to a literary expression of her continued familial "love" for her grandmother's "over-familiar pigeons," Welty nevertheless appears to be using these pigeons that take flight as a signifier of Howard's conscious mind entering the realm of the daydream (One Writer's Beginnings 62). The proximate lexia that assists the reader in identifying what may be Welty's narrative representation of Howard's dream day indicates that "He closed his eyes upon their flying opal-changing wings" ("Flowers for Marjorie" 98). The reader then encounters the penultimate, or seventh, paragraph in Welty's opening narrative in "Flowers for Marjorie," where she clearly reinforces for the reader the possibility that Howard [is] daydreaming. This seventh paragraph in the opening narrative identified as perhaps signifying Howard's dream day begins, "And then, with his eyes shut, he had to think about Marjorie" (98; emphasis added). The rich chain of signification that follows this lexical identification of what appears to the reader to be the beginnings of a daydream by Howard, establishes what may be the "impressions" that precede (Freud 35), and are thus the instigators of, the dream narrative that follows Welty's "simple," opening apparatus. The narrative continues:

Always now like something he had put off, the thought of her was like a wave that hit him when he was tired, rising impossibly out of stagnancy and deprecation while he sat in the park, towering over his head, pounding, falling, going back and leaving nothing behind it.

He stood up, looked at the position of the sun, and slowly started back to her.

(98; emphasis added)

The dream day "impressions" represented in the above section of the text clearly indicate to the reader that Howard is troubled by something, or things, in his marital...
relationship with Marjorie. These dream day "impressions" are extremely illusory, however, and are thus highly resistant to a peremptory interpretation by the reader at this point in Welty's text. The conventional method of interpretation of the "impressions" that inhere in this section of the text has been to assign a certain exteriority to their "meaning," thus continuing to assign "that meaning," or meanings, to the reasoning behind Howard's "act of murdering" his wife. This assignment by previous critics of an exteriority of meaning(s) to Howard's "murderous" reasoning, often involves attributing his somatic, "self-indulgent despair at not being able to get a job" to his belief that "money will give him whatever he needs, even a perfect marriage" (Schmidt 55). However, the signification that follows this portion of Welty's opening apparatus in "Flowers for Marjorie," should give the reader pause before she moves on to assign any somatic interpretations to Howard's subsequent "actions."

The narrative signification that follows "He stood up, looked at the position of the sun, and slowly started back to her," resides within the horizontality of spacing in the single typographic gap in the text of "Flowers for Marjorie." When the reader reaches the end of the above segment of the text, she encounters the only typographic page break in the text of the story. This significant phenomenological gap in the text, unlike the oneiric narrative ellipses the reader encounters later, involves a meaningful amount of blank space on the page. This textually blank, authorially composed, space in "Flowers for Marjorie" represents what might be Welty's horizontal brisure, or hinge, which operates as a "turning point" that discloses the narrative somnambulism that follows. Thus, Welty's single phenomenological gap, as the horizontality of authorially affected blank space in the text, [is] the "precise dimension" in writing whereby the "becoming-absent and the becoming-unconscious" of the subject (Howard) is realized (Derrida 69). By her use of this non-textual brisure, Welty originates a spacing that "cuts, drops, and causes" the subject "to drop within the unconscious[:] the unconscious is nothing without this cadence and before
this caesura" (69). As a result of the implementation of this "caesura of the unconscious," Welty's text in "Flowers for Marjorie" becomes endowed with highly charged narrative signification not only within the caesura itself, but in the text immediately prior to, and subsequent to, its implementation. If the reader—in opposition to previous readings of "Flowers for Marjorie"—interprets this "caesura of the unconscious" for what it might be in the context of Welty's previous eight paragraphs involving the apparent dream day, Howard's psychical "impressions" in the narrative above might prompt her to affect a psychoanalytic reading of his "journey" following that caesura. Therefore, what at first appeared to the reader to be a rather simplistic narrative apparatus used by Welty in setting up the fictive structure of "Flowers for Marjorie," at once becomes an unusually complicated and productive experiential process during the act of responding to the text.

Rereading, then, the apparent dream day "impressions" in paragraphs seven and eight within the context of Howard's preunconsciousness, the reader's attention would likely be drawn once more to the lexia "And then, with his eyes shut, he had to think about Marjorie." The reader is thus left with little doubt that, at least at some level of consciousness, Howard is "daydreaming" about Marjorie "with his eyes shut." This "daydream" state of consciousness encountered by the reader is reinforced by Howard's "thinking" that "Always now like something he had put off, the thought of her was like a wave that hit him when he was tired, rising impossibly out of stagnancy and deprecation while he sat in the park, towering over his head, pounding, falling, going and leaving nothing behind it." Howard's "thought" that Marjorie "was like a wave that hit him when he was tired," suggests to the reader that Howard's "thoughts" of Marjorie may recur at a time when he might be near the point of going to sleep. Indeed, the reader might interpret this point in the text as that "moment" when Howard falls asleep in the park, given the somnambulistic rhythms in the text signified by the "thoughts" "pounding, falling, going back and leaving nothing behind it" in the state of sleep. However, taking Eudora Welty at
her word that it is not her practice when writing to withhold any "fact" in a story (Eye of the Story 159), it is more likely that, as the text indicates, Howard "stood up, looked at the position of the sun, and slowly started back to her."

As the above lexia immediately precedes the text's phenomenological "caesura of the unconscious," the reader, in an attempt to rationalize the text's subsequent oneiricity, is likely to focus her attention on the "fact" that Howard looks "at the position of the sun" before he starts back to Marjorie. Returning to paragraph three in Welty's dream day narrative, the reader rereads the question posed to Howard by someone sitting near him, who asks, "You goin' to join the demonstration at two o'clock?" This question suggests to the reader that Howard's location with respect to time may be proximate to the hour of two o'clock, or at least sometime during the early afternoon. If the reader then interprets Howard's presence in time as being close to two o'clock in the afternoon coupled with the presumably symptomatological indications of depression attending his "daydream" in the park, it is conceivable that Howard loses track of time "with his eyes shut," which prompts him to look at the position of the sun on his way back to Marjorie. While the reader is given no clear indication what position in the sky the sun may actually occupy at this point in the text, she might assume, by Welty's indication that Howard "slowly started back" to Marjorie, that it is nearing evening due to Howard's subdued return to his wife and the prospect that he must tell her his day of job hunting has been painfully unproductive.

Now the reader is confronted with the problematic question of interpreting the dense signification inherent in the typographic caesura that immediately follows the lexia reporting Howard as slowly starting back to Marjorie. Phenomenologically, this horizontality of blank space on the page could hold within its compact signification a multiplicity of experiential meanings as well as affective responses that the reader might assign to it. However, having initiated the rereading of "Flowers for Marjorie" in an effort to rationalize the mysterious oneiric symbology encountered upon her first attempted
reading, the reader might now recognize this subtle gap in the text as a probable brisure signifying the "precise dimension" of Howard's "becoming-absent" and his "becoming-unconscious." If this vacant brisure is thus interpreted by the reader as signifying both Howard's return to Marjorie and his "drop" into the unconscious, the text immediately following Welty's narrative caesura then acquires a transference of affective signification away from the realm of somatic causations to those that are more likely the result of psychical causality. Having thus identified what this caesura might do with respect to her experiential process of reading and interpreting the remaining text in "Flowers for Marjorie," the reader should now bring to the text a heightened awareness for Welty's highly charged chain of signification represented in the narrative following this probable "caesura of the unconscious."

The first four paragraphs that immediately follow Welty's narrative caesura could indicate to the reader nothing more than Howard's actually having returned home to Marjorie after an unsuccessful, if not dispirited, day of "job hunting." However, if the reader now focuses her interpretive attention closely on Welty's dynamic chain of signification—at once recalling the imminent pansy hallucination—with an eye toward rationalizing the text's apparent oneiricity, the mystification that seemingly attends Howard's consequent "actions" takes on a decidedly latent symptomatology associated with their narrative realization. For instance, the highly charged narrative signification inherent in the first four paragraphs that follow Welty's subtle caesura alleges:

He was panting from the climb of four flights, and his hand groped for the knob in the hall shadows. As soon as he opened the door he shrugged and threw his hat on the bed, so Marjorie would not ask him how he came out looking about the job at Columbus Circle; for today, he had not gone back to inquire.

Nothing was said, and he sat for a while on the couch, his hands spread on his knees. Then, before he would meet her eye, he looked at the chair, which neither
one would use, and there lay Marjorie's coat with a flower stuck in the buttonhole.

He gave a silent despairing laugh that turned into a cough.

Marjorie said, "I walked around the block--and look what I found." She too was looking only at the pansy, full of pride.

It was bright yellow. She only found it, Howard thought, but he winced inwardly, as though she had displayed some power of the spirit. He simply had to sit and stare at her, his hands drawn back into his pockets, feeling a match. ("Flowers for Marjorie" 98-9; emphasis added).

If the reader carefully addresses the above passage with a psychoanalytic inclination toward its possible interpretation, she might want to determine first the significance of the pansy Eudora Welty draws the reader's attention to in such a graduated fashion. In so doing, the reader may gain significant insights into the mystifying narrative oniricity that attends Howard's pansy hallucination in which the flower undergoes a "meaningful" transformation. The reader's question then becomes, what, if anything, is significant about Welty's symbolic use of the pansy at this point in the text? In other words what might this flower signify to a reader, and can that signification help to expose an interpretive likelihood that could help to explain the apparent manic depressive symptomatology associated with Howard's subsequent "actions"?

Combining the pansy's apparent prolific symbology with the knowledge that Welty's typographic caesura may suggest Howard's "becoming-absent" and "becoming-unconscious," the reader might ask herself just what could this pansy represent to the "unconscious." The reader could then determine that the pansy, first identified by the "narrator" as simply a flower, is a member of the genus of five-petaled flowering plants known as violets. Specifically, however, the reader would come to know that the pansy is also called the "flower with a face," having additional nicknames that include "jump-up-and-kiss-me," "heartease," "three faces-under-a-hood," and "love-in-idleness." Moreover,
having determined this information about the pansy, the reader might then find the French name for the pansy to be one of the most intriguing, which is pensée, meaning "thought" (World Book 5341). Thus, given that the "narrator's" pansy is clearly associated with Marjorie (remembering that it is the "narrator's" pansy, which may serve to redirect the association back onto the "narrator"), the reader, by virtue of the various names that can identify a pansy, could draw the conclusion that this signification of a particular flower in the text may represent a "thought." However, this "thought," given the slippage of signification associated with the always already effacement and imposition of the pansy's probable "meanings," presents the reader with a complexity of "thought" that might not reside solely within Howard's incessant, wakened internal dialogue. Therefore, using Welty's caesura psychoanalytically as a "bricolage" ("instrument") for the interpretation of the floral signifier within its surrounding contiguity of signification (Levi-Strauss 17), the reader might associate Howard's complex "thought" as "one" that [is] a dream-thought residing in a dream discourse, which would perhaps help in accounting for the pansy's imminent hallucinogenic transformation.

Approaching "Flowers for Marjorie," then, in the context of a "potential" dream narrative, the rich chain of mystifying symbology the reader encounters in the text suddenly takes on a more manageable signification with respect to its previous resistance to interpretation. Returning to the floral signifier in the context of its analysis as a dream-thought, the reader can thus analyze the pansy's signification as representing a composite structure in the dream's condensation of psychical material left over from Howard's dream day (Freud 30-1). As the "potential" representation of dream condensation wherein the confluence of several dream-thoughts tend to reside, the pansy in Howard's "thought" (and therefore the dream-narrator's "thought," which may redirect itself yet again to the author) might hold the key to his dream day impressions of "stagnancy and deprecation" that towered over his head in the park. The signifiers "stagnancy and deprecation," while
certainly attendant to unemployment, are nevertheless thought by Howard in association with Marjorie, with the former perhaps meaning inert (or flat/dead), static (immobile/stagnant), and limp (flaccid/weak), and the latter broadcasting censure (blame/responsibility), regret (hesitation/procrastination), and accusation (indictment/condemnation). With these likely unconscious signifiers from Howard's dream day in mind, the reader could then reread with a renewed interpretation the lexia "there lay Marjorie's coat with a flower stuck in the buttonhole." If the reader approaches the text below Welty's typographic caesura as the unconscious discourse of a dream Howard may be experiencing, the trace of similarity inherent in oneiric condensation "opens" the buttonhole lexia to significant revelations of Howard's likely psychical preoccupation. First, the unconscious discourse in the buttonhole lexia refers to a "flower stuck" in Marjorie's coat, with the flower potentially representing within the act of condensation vitality, beauty, or the blossoming of the individual (Chetwynd, Dictionary for Dreamers 93). Couple these likely dream condensations with the flower next being identified in the unconscious discourse as a pansy, which holds at least the signification of "three faces-under-a-hood," the "flower with a face" could appear to the reader to be the subject's psychical condensation of Marjorie, her advancing pregnancy, and that pregnancy's signification in the context of its consequences in both the sexual and familial realm of their current relationship. Thus, Howard's "potential" unconscious discourse points in the direction of some form of desire—or lack of desire, which is itself a desire—with respect to his relationship with Marjorie. However, what is this desire, or lack, that the reader might now be uncovering in the subject's unconscious discourse that may be carefully obscured in the text of "Flowers for Marjorie"?

Recognizing that Howard's unconscious lack will likely involve a complex set of psychical manifestations, the reader must of necessity approach the text's oneiricity by way of a step by step process of dream interpretation. Treating the sub-caesural text in
"Flowers for Marjorie," then, as the manifest content (surface content) of a dream Howard may be experiencing, the reader will need to interpret the text's latent content (unconscious wishes/dream-thoughts) in order to perhaps "break" what seems to be the story's mysterious resistance to interpretation (Freud 16). Therefore as the pansy, with all its condensational slippage of signification, is identified by the subject to be a "bright yellow," it should be safe for the reader to assume a measure of cowardice (deficiency) affecting Howard's unconscious relationship with his wife Marjorie (Chetwynd, Dictionary for Dreamers 71). The reader must therefore try to identify what it might be that Howard's unconscious discourse is trying to tell him during what can now be treated as a dream narrative.

Returning to the lexia "He was panting from the climb of four flights," the reader discovers in the number "four," as an antecedent to the five petaled pansy, the immediate unconscious signification of a concern by the subject with the number nine. Although the unconscious roots of number symbolism in dreams float on "a sea of uncertainty" (Jung 20), the reader nevertheless needs to collect "only just" that "material as is absolutely necessary in order to understand the dream's meaning" (26-7). Thus, it appears to the reader that at least part of the subject's preliminary process is concerned with pregnancy and birth, making Marjorie's temporal condition the subject of his onomeric conflict of the moment (13). The manifest indication that the subject has just climbed some stairs during the onset of his "dream" suggests a latent desire for intercourse, however, the subject's breathlessness as his hand gropes for the knob (the phallus, and in this instance the part-object) in the hall (vagina) shadows "reveals" that this dream-thought might be something the dreamer may not "want to look at too clearly" (Chetwynd, Dictionary for Dreamers 75). The subject's not wanting to look too clearly at the desire for intercourse, or lack thereof, is supported by the throwing of his hat on the bed. The subject's hat in "Flowers for Marjorie," particularly since its shape is never specified in the dream discourse, may
involve the unconscious condensation by the dreamer of both the vagina and the phallus (as part-objects) onto this image. Therefore, at this point in the dream narrative, the subject's conflict of the moment appears to involve a sexual lack—given the hat's being targeted at the bed—that revolves around Marjorie's pregnancy. The reader will discover after having completed her reading of "Flowers for Marjorie" that the subject's hat is mentioned in the dream narrative a total of eight more times, again referring the psychical conflict back to a discourse involving the number nine and Marjorie's pregnancy. Although the subject's hat is not picked up once it has been thrown on the bed, the narrative actuality that it suddenly manifests itself again when Howard "leaves" the apartment, and is thereafter a decided source of his attention, suggests that this object-image possesses significant onciric latency within the subsequent dream work. Although Howard's hat may serve only as an unconscious reminder to him of the dream's conflictive purpose as he makes his journey through "New York City," the dream nevertheless, as with fiction, tends to assign a complexity of meanings to signifiers that may involve a continued effacement and imposition of psychical material onto this object.

However, there is clearly within the subject's dream work an indication of a lack, or deficiency, that has not been temporally articulated, thus prompting his primary processes to confirm that he has neglected "to look about the job at Columbus Circle; for today, he had not gone back to inquire." The dream-thought involving Columbus Circle suggests to the reader the subject's unconscious concern may be with a voyage that has yet to be undertaken. The voyage that manifests itself in the dream-thought of Columbus, suggests that the dreamer's journey may be related to "the voyage of life and of the mind" (107). In addition, the subject's composite association of Columbus with a circle—condensing the unpleasant psychical energy onto the pleasurable image of Columbus Circle—reinforces the dream work's unconscious signification that the upcoming conflictive journey may seek its resolution within the inner being in an attempt to redefine the Self (165). As the dream
discourse verifies that "today" (the dream day) "he had not gone back to inquire," there is an indication in the latent content of this discursive thought that the subject has avoided discussing his conscious conflict of deficiency with Marjorie. The deficiency that the subject might be avoiding in his temporal discussions, or lack of discussions, with Marjorie, may be the lack he could be experiencing with respect to a sexual dysfunction that he associates with his wife's advancing pregnancy. The subject's unconscious concern with what may be his sexual dysfunction could reside in an association whereby he feels that Marjorie represents a threat of castration. Howard's dream-thoughts have depicted this castrational concern in two key manifest representations involving his hands and knees. The subject's concern with the castration of the phallus is veiled in the lexical thought "Nothing was said [reinforcing a discursive lack], and he sat for a while on the couch, his hands spread on his knees." In the latent content of a dreamer's unconscious discourse, both the hands and knees may represent the phallus in association with the fear of castration (53). The likelihood that Howard's unconscious discourse contains this fear of castration [is] plausibly revealed to the reader in a more convincing manner when the subject "relates" that "his hands" drew back from his knees and "into his pockets."

However, Howard's unconscious manages to leave his knees exposed to Marjorie's castrational representation, while at the same time reminding him that the veiled phallus is of major concern in the dream discourse when he feels a "match" in his pocket (116). The subject's attempt to hide the phallus in his oneiric pocket is nevertheless unsuccessful as his unconscious has apparently realized that the phallus has become the object of his desire, which he has now transferred to, or located in, the manifest representation of the pregnant Marjorie. Unconsciously "aware of the fact that woman is castrated" (Lacan, "Interpretation of Desire" 46), Howard winces inwardly during his realization that Marjorie has "found" the "bright yellow" flower (also a condensational representation of male or female genitalia) "as though she had displayed some power of the spirit" (Chetwynd,
Dictionary for Dreamers 93). Marjorie's apparent "power of the spirit" thus locates the subject's desire in the signifier phallus, reinforcing his fear of castration and implementing a complex Oedipal triangle that establishes an unconscious dilemma in which the subject sees "no avenue of escape" (Lacan, "Interpretation of Desire" 46).

Having located the object of desire (the signifier phallus, as opposed to the part-object) in the image of his pregnant wife Marjorie, the subject's unconscious has displaced the more significant and psychically intense dream-thoughts onto the most distinct element in the manifest content of the dream (Freud 34). Marjorie thus becomes the mother as Other in the subject's oneiric discourse, in essence the unconsciously exteriorized phallus "rejected by the subject as a symbol signifying life" (Lacan, "Interpretation of Desire" 23). The subject's inverted Oedipal Complex wherein he has unconsciously relocated the attribution of procreation "usually" assigned to the father--not the real father, but the spiritual Name-of-the-Father (Lacan, Écrits 199) as the locus of "the [symbolic] law" and of the Other ("Interpretation of Desire" 44)--onto the mother Marjorie, [is] what creates his complex Oedipal triangle that enables the subsequent flight into the "dimension of accomplishment" represented after Marjorie's "murder" (24).

However, prior to the subject's flight into the oneiric dimension of accomplishment, he must attempt to deal with the cause of his desire in the "play of displacement and condensation" that "marks his relation as a subject to the signifier" (Écrits 287). Since Howard's oneiric play of displacement now marks the pregnant Marjorie as the signifier that represents the imminent threat of castration, the subject's inverted Oedipal complex descends further into dénégation (repression) causing unconscious pressure from both directions "implied" in the Oedipal triangle ("Interpretation of Desire" 50). The resolution needed to relieve this Oedipal pressure comes with the subject's foreshadowing of the primordial murder of the paternal metaphor (and there is no need for the signifier to be a father), which is represented in the mystifying pansy hallucination that has previously been
interpreted as a vision initiated by hunger (Crisis 199). The subject's foreshadowing pansy hallucination can be seen as a dream within a dream wherein he is trying to persuade himself that the upcoming primordial murder of the signifier is indeed only a dream (Chetwynd, Dictionary for Dreamers 78). As one of the dream's main functions is to avoid waking, this particular oniric mechanism allows sleep to continue in fulfillment of the subject's repressed (denegation) wish (Freud 67-8). The subject's foreshadowing of the primordial murder in the dream within a dream is thus represented in the passages:

There were times when Howard would feel lost in the one little room. Marjorie often seemed remote now, or it might have been the excess of life in her rounding body that made her never notice any more the single and lonely life around her, the very pressing life around her. He could only look at her. . . . Her breath whistled between her parted lips as she stirred in some momentary discomfort.

Howard lowered his eyes and once again saw the pansy. There it shone, a wide-open yellow flower with dark red veins [sexual desire] and edges. Against the sky-blue of Marjorie's old coat [fidelity] it began in Howard's anxious sight to lose its identity of flower-size and assume the gradual and large curves of a mountain on the horizon of a desert, the veins becoming crevasses, the delicate edges the giant worn lips of a sleeping crater. His heart jumped to his mouth.

He snatched the pansy from Marjorie's coat and tore its petals off and scattered them on the floor and jumped on them!

Marjorie watched him in silence, and slowly he realized that he had not acted at all, that he had only had a terrible vision. The pansy still blazed on the coat, just as the pigeons had still flown in the park when he was hungry. He sank back onto the couch, trembling with the desire and pity that had overwhelmed him, and said harshly, 'How long before your time comes?' (Welty, "Flowers for Marjorie" 99; emphasis added)
At once, this segment of the text in "Flowers for Marjorie" helps to reinforce the oneiric impression that the subject may be foreshadowing the primordial murder. As rooms in dreams tend to "represent women" (Freud 72), the subject's expression that at "times" he "would feel lost in the one little room" suggests a concern with lack as it applies to his relationship with Marjorie. Although Eudora Welty's text throughout "Flowers for Marjorie" is designedly rich in symbolic signification, she may have been setting up a simple conflictive "thought" in which Howard's "genital drive in love life" makes his likely impotence (fear of castration) difficult to bear (Lacan, *Ecrits* 290). Clearly, the subject's oneiric discourse expresses a concern with an anxiety directed toward the genital object he feels is the "cause" of his isolation and sense of loss. Marjorie's parted lips may thus signify both the subject's fear of the demand represented in the female genital object as well as the womb wherein resides the direct satisfaction of that genital demand. Howard's subsequent pansy "hallucination" appears to transform that genital signifier into a dream-thought that acknowledges the challenge (mountain) and isolation (desert) represented in the object's becoming the delicate worn lips of a sleeping crater (Chetwynd, *Dictionary for Dreamers* 120, 77). Howard then destroys the object of demand/desire (which also implements "heartease" with respect to his heart jumping into his mouth) by scattering the petals onto the floor and jumping on them, thus triggering the oneiric realization "that he had only had a terrible vision," or the dream within a dream allowing sleep to continue. Therefore, what might be Eudora Welty's simple, fictive representation of sexual conflict (or desire) involving Howard's secondary erectile failure (impotence in some or all sexual situations) in regard to the pregnant Marjorie, comes back to the dream day impression that the "pansy still blazed on the coat, just as the pigeons had still [or also] flown in the park when he was hungry." While Schmidt associates the subject's pansy "hallucination" with the "lack of food" (57), Welty's text, if treated as a dream narrative, tends to "reveal" hunger as a less embarrassing dream-thought associative of sexual desire (Chetwynd,
Dictionary for Dreamers 29). As a result of this oneiric association, the subject's unconscious appears to be reminding him of what the dream work is all about due to the contiguity of "hunger" with the flying "pigeons." The subject's dream-thought in this segment of the dream work is thus associating his dream day "impressions" of a sexual desire with his unconscious "thoughts" as oneirically represented in the flight of birds (47).

However, concerning the subject's foreshadowing of the primordial murder, his tearing the five petals off the pansy and stamping them into the floor tends to reinforce the object association with "love-in-idleness," thus transforming Welty's text into what may be a far more complex dream narrative. Howard's dream thought that "Marjorie often seemed remote now, or it might have been the excess of life in her rounding body that made her never notice any more the single and lonely life around her," seems to be directed at a woman his unconscious perceives to be "the bearer of that vital swelling that he curses and wishes dried up" (Lacan, "Interpretation of Desire" 23). Having not made the oneiric association with Welty's text, Schmidt attributes Howard's ensuing "murder" of Marjorie to his "fear of women," a "fear" of women evidenced from a textual impression that appears prior to the subject's pansy "hallucination." Schmidt attributes Howard's "fear of women" in the subject's impression that "It was hard to remember, in this city of dark, nervous, loud-spoken women, that in Victory, Mississippi, all girls were like Marjorie--and that Marjorie was in turn like his home. . . . Or was she?" (Welty, "Flowers for Marjorie" 99). Given the oneiricity that might be associated with Welty's text in "Flowers for Marjorie," it would appear that Schmidt's phallocentric interpretation of Howard's motivations is rather more superficial than revealing. By reading Welty's narrative in this story as a dream narrative, the reader is able to realize a far richer interpretive experience that tends to open up her experiential processes to the dense symbology inherent in the story's text. If the reader is successful in identifying the subject's destruction of the pansy as an oneiric foreshadowing of the primordial murder of the mother as Other "rejected by the subject as
a symbol signifying life," her experiential encounter with the "actual murder" would tend to clear up many of the mysterious symbolic ambiguities in the dimension of accomplishment that follows.

The "events" leading up to the primordial murder and the subject's ensuing dimension of accomplishment, turn on both the location of the Other in Marjorie as well as the clear signification of time associated with Welty's text. The last lexia in the segment involving the primordial foreshadowing reads, "How long before your time comes?" Marjorie replies mournfully "Oh, Howard," to which Howard "thinks," "'Oh, Howard,'--that [was] Marjorie. The softness, the reproach--how [was] he to stop it, ever?" ("Flowers for Marjorie" 99). The dialogue that follows this exchange between the subject and the Other may indicate to the reader the subject's trying to find his sense of time within the oneiric discourse, which apparently lies suspended in the time of the Other (Lacan, "Interpretation of Desire" 17). Thus the Other begins:

'Ooh, Howard, can't you keep track of time? Always asking me [ . . . ]' She took a breath and said, 'In three more months--the end of August.'

'This is May,' he told her. . . . He almost warned her. 'This is May.'

'May, June, July, August.' She ratted the time off.

'You know for sure--you're certain, it will happen when you say?' He gazed at her.

'Why, of course, Howard, those things always happen when they're supposed to. Nothing can stop me from having the baby, that's sure.' Tears came slowly into her eyes. (Welty, "Flowers for Marjorie" 100)

At this point in the dream discourse, the subject seems to be extremely distressed with the Other's extension of time when four, instead of three months, are "rattled" off in conjunction with the object of desire. To the subject, therefore, the Other is in control of time, thus charging the object with a significance Jacques Lacan designates as "the hour of
truth" ("Interpretation of Desire" 17). In this "hour of truth," of which the Other has control, the subject becomes oneirically "aware" that the object is "always at another hour, fast or slow, early or late" (17). In this case, however, the subject becomes painfully "aware" that the time of the Other is going to be both slow and late in relation to the object of desire. This realization by the subject that he is at the mercy of the time of the Other, is the oneiric moment at which the subject's need to gain control of himself may have prompted him to again find "in the very discourse of the Other what was lost to him" (16). Indeed, the Other appears to goad the subject into the need for his discursive search through the dimension of accomplishment for what was lost to him, by replying to his admonishment not to cry with, "Even if you don't want it" (Welty, "Flowers for Marjorie" 100). Howard then beats his fist "down on the old dark red cloth that covered the couch" (100), signifying in his oneiric discourse the anger (red) his unconscious has assigned to the castrating mother (cloth) (Chetwynd, Dictionary for Dreamers 71, 129). The Other thus completes the provocation toward the subject's discursive dimension of accomplishment for the "hour of truth" by referring to its inevitability in the statement, "I expect you can find work before then, Howard" (Welty, "Flowers for Marjorie" 100). Immediately:

He stood up in wonder: let it be the way she says. He looked searchingly around the room, pressed by tenderness, and softly pulled the pansy from the coat.

Holding it out he crossed to her and dropped soberly onto the floor beside her.

His eyes were large. He gave her the flower. (100; emphasis added)

Howard's dream discourse appears to be suggesting that now that he has decided to enter into the dimension of accomplishment proposed by the Other, he has tenderly chosen to reaffirm the Other's claim to the object of desire by soberly giving her the flower. The Other confirms her maintenance of the castrating object, which is responsible for Howard's impotence in desire, by whispering to him "We haven't been together in so long" (100). This revelation by the Other may lie at the root of Howard's oneiric discourse. Realizing
that he is at the mercy of the time of the Other, the apparent effort by the Other to extend that time by four further presses Howard to tenderly give her the five petaled pansy in a first attempt to realign time back to its nine month harmony. However, this attempt by the subject to realign the Other's time appears to fail, because as he "drew deep breaths of the cloverlike smell of her tightening skin and swollen thighs" (100), his realization is drawn back to the time imbalance signified in the trinity of the trifoliate clover (Chetwynd, Dictionary for Dreamers 94). With the subject again reminded that the time left in the Other's discourse should be three months and not four, his unconscious "reveals":

> Why, this is not possible! he was thinking. The ticks of the cheap alarm clock grew louder and louder as he buried his face against her, feeling new desperation every moment in the time-marked softness and the pulse of her sheltering body. (Welty, "Flowers for Marjorie" 100)

Two stimuli may be operative at this point in the subject's dream discourse, one involving a psychical stimulus and the other a temporal stimulus. The subject's psychical stimulus may stem from the unconscious reinforcement that the time of the Other is still in control of the dream discourse, which prompts the dream-thought's response that "this is not possible!" The second stimulus that may be operative in this segment of the dream discourse involves the temporal intervention of an external intrusion marked by the "ticks of the cheap alarm clock" that grow "louder and louder" as the dreamer attempts to avoid waking. According to Sigmund Freud, the dreamer may react to an external stimulus to the dream by either waking up, or the dreamer may succeed in continuing sleep by making "use of the dream in order to get rid of the stimulus." One aim of the dream, then, appears to be the avoidance of waking, which allows the dreamer to give "credence" to the dream image and in effect say, "Yes, yes! you're quite right, but let me go on sleeping!" (69).

Moreover, any external stimulus to the dream, such as an impinging alarm clock, can "influence the content of a dream," which may help to explain Howard's throwing the clock
out the window after he commits the primordial murder (68). Nevertheless, with the advent of the freestanding paragraph involving the single lexia "But she was talking," the subject seems to have avoided recognizing the external stimulus, thus satisfying his need to continue the dream discourse (Welty, "Flowers for Marjorie" 100).

As a result of his continuation of the dream discourse, the subject is again provoked by the Other with her statement, "If they would only give you some paving work for three months, we could scrape something out of that to pay a nurse, maybe, for a little while afterwards, after the baby comes—" (100). While it is fitting that this statement by the Other may indeed relate back to the subject's dream day impressions, his reaction to this provocation suggests a significant interjection of oneiric distraction by the Other. Not only does the Other draw on the number three, which throws the time of the Other in relation to the subject out of alignment yet again, she also draws in a shadowy element known only as "they" to compound the oneiric distraction. The "they" that the Other refers to may be the "other forces" that the subject tentatively identifies after working through this element of discursive distraction by inquiring:

'Work?' he said sternly, backing away from her, speaking loudly from the middle of the room, almost as if he copied his pose and his voice somehow from the agitators in the park. 'When did I ever work? A year ago... six months ago... back in Mississippi... I've forgotten! Time isn't as easy to count up as you think! I wouldn't know what to do now if they did give me work. I've forgotten! It's all past now... And I don't believe it any more--they won't give me work now--they never will--' (100-1; emphasis added)

Clearly, the subject's dream discourse has referenced the dream day impressions with the image of the "agitators in the park," however, his "speaking loudly from the middle of the room" suggests an attempt by the subject to recenter his Self in relation to the Other's manipulation of the "hour of truth" (Chetwynd, Dictionary for Dreamers 149). The
subject's fragmenting of the discursive statement "six months ago," thus allowing that
dream-thought to stand alone, suggests not only the point at which his lack began but
correspondingly the confusion associated with the time distraction interposed by the Other.
The subject appears now to have both "forgotten" what in the discourse of the Other has
been lost to him, and how in the measure of time that lack is to be recovered. However, it
is likely that with the subject's unconscious addition of the Other's "three months" with his
"six," coupled with his recentering of the Self, a realignment of the nine month "hour of
truth" may be the result. Indeed, the subject's dream discourse approaches this result
when:

He stopped, and for a moment a look shone in his face, as if he had caught sight
of a mirage. Perhaps he could imagine ahead of him some regular and steady
division of the day and night, with breakfast appearing in the morning. Then he
laughed gently, and moved even further back until he stood against the wall, as
far as possible away from Marjorie, as though she were faithless and strange,
allied to the other forces. (Welty, "Flowers for Marjorie" 101; emphasis added)

The subject's nine month realignment may reside in the "mirage," or tentative psychical
"recognition," which could represent his dimension of accomplishment toward the "hour of
truth" in the time of the Other. The subject's "recognition" of his upcoming attainment
appears to have reassured him that the dimension of accomplishment ahead of him will
culminate in the arrival of morning's "regular and steady division of the day and night." As
a result of this reassurance, the subject moves "even further back" into the oneiric
discourse "until he stood against the wall" that serves to divide the individual from reality
(Chetwynd, Dictionary for Dreamers 58). Nevertheless, a measure of confusion remains
in the subject's discourse with the Other "as he moves as far as possible away from
Marjorie," tentatively realizing, or sensing, the Other's alliance with the "other forces" who
may also be responsible for his decisive flight into the dimension of accomplishment. The
The subject’s continued confusion in the discourse of the Other appears to be reinforced when Marjorie whispers, "Why, Howard, you don’t even hope you’ll find work any more" (Welty, "Flowers for Marjorie" 101). This continued goading by the Other of the subject instigates what may be the prefigurative discourse that leads up to the primordial murder. The subject thus responds:

'Just because you're going to have a baby, just because that's a thing [the object] that's bound to happen [thus bound in the Other], just because you can't go around forever with a baby inside your belly, and it will happen that the baby is born--that doesn't mean everything else is going to happen and change!' He shouted across at her desperately, leaning against the wall. 'That doesn't mean that I will find work [dimension of accomplishment]! It doesn't mean we aren't starving to death [coital lack].' In some gesture of his despair he had brought out his little leather purse from his pocket, and was swinging it violently back and forth. 'You may not know it, but you're the only thing left in the world that hasn't stopped!'

The purse, like a little pendulum, slowed down in his hand. He stared at her intently, and then his working mouth drooped, and he stood there holding the purse as still as possible in his palms.

But Marjorie sat undismayed as anyone could ever be, there on the trunk, looking with her head to one side. Her fullness seemed never to have touched his body. Away at his distance, backed against the wall, he regarded her world of sureness and fruitfulness and comfort, grown forever apart, safe and hopeful in pregnancy, as if he thought it strange that this world, too, should suffer. (101; emphasis added)

The subject’s discursive response again reaffirms the lost object as being "bound" in the mother as Other, signifying that the maternal body retains that signifier in the "terrain of the castration complex" (Brenkman, "The Other and the One" 442). Moreover, a signification of the incest taboo appears to pervade the subject’s perception of the Other, in
that his discourse seemingly senses a "self-enclosed circuit of desire" (442) represented in the mother-child relation signified in the allusion to "just because you can't go around forever with a baby inside your belly." Even with the subject's realization that "it will happen that the baby is born," which should in essence sever that incestuous circuit of desire, there still remains the unconscious suspicion that "that doesn't mean everything else is going to happen and change." The subject's discourse with the Other appears to be bound in a complex chain of signification in the lost object that seemingly shifts his request for love onto the baby, thus seemingly depriving his "working mouth" of the "experience of satisfaction" in a localized contact with the maternal breast (a-object, or partial drive in libidinal orality) (417). What now becomes crucial to the subject's discourse with the Other is a separation of the breast from the infant, as the maternal breast may represent to the subject what Lacan's *Le Séminaire, Livre XI* (1973) indicates is the "most profound lost object" that the individual loses at birth (qtd. in Brenkman 419). The subject's lose of the gratification of the mother's breast may thus reside in the signification of "Her fullness" that has seemingly never "touched his body." The slippage of this signification by the subject, however, tends to redefine itself yet again in the lack of coital function as represented in the desire to regain satisfaction in a contact with the body. John Brenkman points out that, in this regard, Lacan argues much as Freud did that "the very fact that a living being is submitted to reproduction separates it from life in any pure form" (423). As a result of this separation, then, "death inhabits life," thus signifying the partial drive and the disappearance of the signifier as a death drive representing "death's share in the life of the sexual being" (423). Sensing that the Other is the "only thing that hasn't stopped," the subject seems to instill the need for "death's share" to inhabit the place of the Other before he can begin to enter into the dimension of accomplishment to attain the "hour of truth."

The subject's desire to instill death's share in the "fruitfulness" of the world of the Other, may be signified in the multiplicity of signification inhering in the image of the
pendular purse that he draws from the veil of his oneiric pocket. Schmidt identifies this empty purse as the "pendulum that governs Howard's world," the pendulum in which the "flaccid emptiness contrasts provocatively with Marjorie's swelling womb: the more he stares at her, the more threatened he is" (55). While in a "temporal" reading of "Flowers for Marjorie" the flaccidity of Howard's purse in contrast to his wife's swelling womb is appealing to the reader, in her psychoanalytic rereading-rewriting of the text the pendular image of the purse may be rendered a rather more irreducible object-image. By virtue of the subject's "swinging" the purse "violently back and forth," its signification to the element of time is clearly marked in the image of the "little pendulum." However, by his "holding the purse as still as possible in his palms," the image of the subject "cupping" the purse in his hands may signify this object-image as a condensational signifier that is much more supplemental in its oneiric representation. The image of the subject possibly cupping the purse gingerly in his hands in the context of condensation, may allow the purse to at once represent within the dream discourse the maternal breast, the womb, the infant, the hour of truth, even the lost object itself. Thus, as the Other seems to be thoroughly "undismayed" by the production of this object-image, its condensational force may represent the subject's desire to instill death's share in the time and place of the Other prior to his entrance into the dimension of accomplishment. Feeling separated from the experience of satisfaction and poised to enter the dimension of accomplishment, the subject nevertheless seems to sense that it is "strange that this world [the oneiric world], too, should suffer." The Other's lack of dismay with the subject's likely instillation of death's share into her place and time prompts the final provocation when she asks, "Have you had anything to eat?" (Welty, "Flowers for Marjorie" 101). With the Other's reference to the eating of food that in the dream discourse may indicate sexual satisfaction (Chetwynd, Dictionary for Dreamers 94), something the subject's discourse is apparently lacking, the response is, "He was astonished at her; he hated her, then. Inquiring out of her safety into his hunger [lack] and weakness
[sense of castration]! He flung the purse violently to the floor, where it struck softly like the body of a shot bird. It was empty" (Welty, "Flowers for Marjorie" 101; emphasis added). At this point in the subject's oneiric discourse the image of the shot bird, in association with the condensation inherent in the purse, suggests the unconscious sense of sexual arrest. By flinging the purse violently to the floor the subject's dream work appears to be establishing the initial assault that will be the pretext to the next phase of the oneiric discourse (Chetwynd, Dictionary for Dreamers 47, 169). The indication in the subject's dream work that his sense of sexual arrest has been emptied from the image of the shot bird, suggests the need for the subject to now relocate that vacated death in the Other as death's share in the restoration of his life as a sexual being. To this restorative end:

Howard walked unsteadily about and came to the stove. He picked up a small saucepan, and put it down again. They had taken it with them wherever they had moved, from room to room. His hand went to the objects on the shelf as if he were blind. He got hold of the butcher knife. Holding it gently, he turned toward Marjorie.

'Howard, what are you going to do?' she murmured in a patient, lullaby-like voice, as she had asked him so many times.

They were now both far away, remote from each other, detached. Like a flash of lightning he changed his hold on the knife and thrust it under her breast. (Welty, "Flowers for Marjorie" 101-2)

At once, the psychoanalytic reader should recognize Eudora Welty's narrative sleight of hand as represented in her mesmeric third character so often overlooked by previous readers. That Marjorie has asked Howard "so many times" before what he is going to do with the butcher knife, the reader should take pause with respect to just what might be suggested in this lexical ambiguity. The question that Marjorie has asked Howard—in a lullaby-like voice no less—a question asked "so many times" before, indicates that she has
previously witnessed Howard's taking up the butcher knife on numerous occasions. If this is indeed the case, and the text certainly suggests that it is, might the reading of "Flowers for Marjorie" as a dream narrative then indicate the possibility of a reoccurring dream? Indeed, in the context of reading "Flowers for Marjorie" as a dream narrative, Howard's discourse involving the picking up of the saucepan relates to the reader that he and Marjorie had "taken it with them wherever they had moved, from room to room." In the dream discourse, the subject's moving from room to room may indicate both the dream and the death associated in its content, thus suggesting to the reader the reoccurrence of these dream elements in the oneiric narrative that can be applied to "Flowers for Marjorie." Nevertheless, while Welty's apparent mesmeric third character reinforces the reading of "Flowers for Marjorie" as a likely dream narrative, one that may be reoccurring, the reader continues to be faced with significant narrative symbology that is suggestive of the primordial murder. The narrative indication that the subject first picks up a saucepan after having been asked if he has had anything to eat, may be associated with his discursive sexual lack. The subject's further feeling as if he were blind when his hand went to the objects on the shelf, suggests an additional lack of sexual function in relation to his oneiric search for that which may be lost in the Other (Chetwynd, Dictionary for Dreamers 58).

As the subject and the Other are "now both far away, remote from each other," the need for detachment in the subject's discourse of desire [is] signified in the butcher knife. The subject may thus be condensing into the object-image of the knife his need for a "repetition" of satisfaction by bringing "an object" into contact with the castrating body of the Other. Therefore the subject thrusts the repetitious phallic object under the breast of the Other (Marjorie, as the displaced image of Howard's desire), in effect severing the maternal breast from the incestuous infant within the self-contained circuit of the womb and thus facilitating the primordial murder. The decision has apparently now been made by the subject to enter into the dimension of accomplishment wherein he will search for the
"hour of truth" in the time of the Other that will lead him to the attainment of his desire.

However, the subject first regards his instillment of death's share in the mother as Other by watching as:

The blood ran down the edge of the handle and dripped regularly into her open hand which she held in her lap. How strange! he thought wonderingly. She still leaned back on her other arm, but she must have borne down too heavily upon it, for before long her head bowed slowly over, and her forehead touched the window sill. Her hair began to blow from the back of her head and after a few minutes it was all turned the other way. Her arm that had rested on the window sill in a raised position was just as it was before. Her fingers were relaxed, as if she had just let something fall. There were little white cloudy markings on her nails. It was perfect balance. Howard thought, staring at her arm. That was why Marjorie's arm didn't fall. When he finally looked down there was blood everywhere; her lap was like a bowl.

Yes, of course, he thought; for it had all been impossible. He went to wash his hands. The clock ticked dreadfully, so he threw it out the window. Only after a long time did he hear it hit the courtyard below.

His head throbbing in sudden pain, he stooped and picked up his purse. He went out, after closing the door behind him gently. (Welty, "Flowers for Marjorie" 102; emphasis added)

As I have previously indicated, Peter Schmidt interprets Marjorie's "murder" as representing a pendulum that Howard has managed stop, an "event" that he subsequently views with cold indifference. Gail Mortimer interprets Howard's "mortal choice" in much the same way, explaining that Howard commits the "murder" in order to free himself from both "his sense of entrapment" and the "differing perspective on time" that Marjorie represents (92). Mortimer goes on to say that by "murdering" Marjorie, Howard is
"irrevocably thrust into a linear time in which relentless changes take place, as if to mock
Howard's belief that everything in the world had stopped except" Marjorie's pregnancy
(92). However, these interpretations tend to address Welty's rich chain of signification
from a limited and exteriorized point of view, thus allowing the "interiorized," symbolic
narrative palimpsest to go uninterpreted. By rereading-rewriting the above text from the
psychoanalytic perspective of the subject's instilling death's share in the mother as Other,
the reader at once achieves what may be the interiorized "dual affirmation" of Howard's
first step toward the "hour of truth." The subject's dual affirmation that initiates his flight
into the dimension of accomplishment "resides" in his making two discoveries. First, the
subject must come to the realization that the mother "does not have the signifier of his
desire" and, second, that "he cannot be the signifier of her desire," thus he must "face the
impossibility of merging desire and the request for love" in the Other (Brenkman, "The
Other and the One" 442). These discoveries that the subject must obtain reside in his
installation of death's share within the castration complex, whereby a "recognition" is
introduced in the oneiric discourse that the phallic signifier is missing in the definition of
the subject's relation to the Other (443). In the above passages, the subject, viewing the
Other wonderingly, witnesses the blood (semen/manhood) run down the edge of the knife's
handle (phallic object) into the Other's hand (phallus) (Chetwynd, Dictionary for Dreamers,
52-3). The Other then verifies both the subject's ensuing flight into the dimension of
accomplishment and the discovery that she does not have the signifier of his desire, by first
bowing her head to the window sill (a means of escape to wider horizons) and, second, by
relaxing her fingers in a disclosure that the signifier is not bound to her (58-9). The genital
association that could be made with respect to the Other's hair in the oneiric discourse (52),
may signify to the subject that the object of his desire should be sought by going "the other
way." This discursive suggestion by the Other is further reinforced by the white cloudy
markings on her nails—which are associated with the fingers and thus the object—that
signify the need for the subject's escape into the dimension of accomplishment where he might obtain that lost object in the "hour of truth" (68).

By instilling death's share in the place of the Other, the subject's oneiric discourse opens up the realization to him that he may have struck a balance, a "perfect balance," in his discursive "search" for the object of desire and the conflictive, castrational dysfunction in which he had previously felt there to be no escape. The signification that there could be a sexual/love unification in the subject's object of desire through the dimension of accomplishment, "resides in" the phallic fluid as blood situated in the Other's lap in the form of a bowl. That the phallic "blood" may be represented as being mixed with the vaginal fluids in a vessel from which it could be drunk, suggests that the Other's discourse is signifying to the subject that a unification lies elsewhere in the dimension of accomplishment (Chetwynd, Dictionary of Symbols 252). Indeed, the subject appears to confirm that his previous dream discourse had "all been impossible," therefore, having washed his hands of the Oedipal/castration complexities that had previously informed his discursive lack, he throws that time out the window and onto the courtyard (a place of safety/invulnerability) below (Chetwynd, Dictionary for Dreamers 59).

It must be remembered by the reader, however, that while there was "blood everywhere" after the instillment of death's share, the subject only washes his hands. This significant element of Welty's mesmeric third character will come into play throughout the subject's subsequent "journey" in the dimension of accomplishment, as nowhere will "anyone" notice, or make mention of, any blood on his person. Moreover, before he "leaves" the room and gently closes the door behind him, the subject picks up only his purse and not his hat, which is still lying on the bed. However, the hat mysteriously reappears in the next paragraph, perhaps signifying the subject's oneiric condensation of the lack that must be carried with him at all times in the dimension of accomplishment, which suggests to the reader that this paragraph may represent a significant dream ellipsis wherein
the search for the "hour of truth" begins. Therefore, as this apparent dream ellipsis represents one of three that may be evident in Welty's mesmeric narrative, the next chapter in my analysis will concentrate on this first ellipsis in an attempt to "unravel" what I have identified as the dimension of accomplishment in "Flowers for Marjorie" in an effort to lessen its resistance to interpretation.
CHAPTER 3

ELLIPSIS INTO THE DIMENSION OF ACCOMPLISHMENT

In the paragraph that follows Howard's "closing the door behind him gently" after seemingly committing an "unthinkable" murder, he immediately finds himself "There in the city" (Welty, "Flowers for Marjorie" 102). While Welty's lexical transition that places Howard "There in the city" can certainly be characterized as a conventional narrative technique, the textual fact that he now "set[s] his hat on straight"—remembering that the hat is still sitting on the bed and that Welty does not leave out any fact—suggests to the reader that she may be dealing with a significant oneiric gap, or ellipsis, in the narrative continuity of "Flowers for Marjorie." Often in the situational representation of a dream, the dreamer's unconscious furnishes the dream work with a series of modified repetitions that involve "complicated" interpolations of "disconnected fragments of visual images" (Freud 40). That the subject's hat is suddenly and mysteriously reincorporated into the story's narrative discourse at this point in the text, suggests the likelihood of an oneiric interpolation that may be characterized as a dream ellipsis in which the subject has unconsciously revisualized an object-image for some specific purpose. However, the question that the psychoanalytic reader must now address, is why does the subject's unconscious specifically interpolate the hat back into the oneiric discourse at this point in the narrative? Given that prior to the subject's ellipsis into "There in the city" he had associated his empty purse with the image of a shot bird, emptied of its representational force, a condensational substitute may then be needed as an unconscious reminder to the subject of his purpose in the dimension of accomplishment. The subject's unconscious revisualization of the hat thus serves as an oneiric reminder of his desire, in that the phallus
remains "everywhere present in the disorder in which" the subject finds himself "each time he approaches one of the crucial moments of his action" in the dimension of accomplishment (Lacan, "Interpretation of Desire" 49).

The discursive representation that the phallus is "everywhere present in the disorder" that the subject ultimately confronts in the dimension of accomplishment, may be readily identifiable to the reader as Howard enters the ellipsis "There in the city." This first paragraph of the ellipsis in which the subject begins his "journey" toward the "hour of truth" contains several phallic signifiers, which fact suggests that as he is continuously reminded of the object of his desire, the subject's hat is reincorporated into the oneiric discourse to act as one among many of the "everywhere present" signifiers of his lack. The paragraph into the first ellipsis reads:

There in the city the sun slanted onto the streets. It lay upon a thin gray cat watching in front of a barber's pole; as Howard passed, she licked herself over-neatly, staring after him. He set his hat on straight and walked through a crowd of children who surged about a jumping rope, chanting and jumping around him with their lips hanging apart. He crossed a street and a messenger boy banged into him with the wheel of his bicycle, but it did not hurt. (Welty, "Flowers for Marjorie" 102; emphasis added).

As the subject finds himself "There in the city," the discursive representation that "the sun slanted" could be read as an oneiric signifier for the phallus given the slippage of signification that can be associated with the dream discourse (Chetwynd, Dictionary for Dreamers 174). However, because the sun is slanting across the "streets" in this crucial ellipsis in the subject's discourse, it is more likely that the sun is a latent signifier for the strength of conviction needed to see him through the dimension of accomplishment's "dark period" and into "another sunrise" (173). The "streets," then, could signify the subject's "way" toward his "destiny" that will be achieved through the "aims and objectives" pursued
in the "journey" that follows (111). If the sun does indeed represent the subject's unconscious convictions needed to see him through the "crucial moments" of the dimension of accomplishment, it must be noted that "It [the sun] lay upon a thin gray cat." Aside from the obvious feline, or feminine, association that may be attributed to the cat in the dream discourse, the subject's juxtaposition of this image near the castrational representation of the phallic "barber's pole" suggests that the Other may also be everywhere present during the "journey" toward the "hour of truth." Indeed, the subject's discourse verifies that the cat is female as "she licked herself overneatly, staring after him" when he passes her. There is every indication that because the subject is "constantly suspended in the time of the Other" throughout his "journey," the Other would necessarily remain a consistent, always already unconscious overdetermination that watches after him (Lacan, "Interpretation of Desire" 17). Having apparently "recognized" the Other, the subject sets his hat on straight—which is the second time the subject's hat is referred to in the ten-month time of the Other—and walks through a crowd of children. Although children in the subject's oneiric discourse may represent the beginnings of a new life and "the way it is possible to grow beyond conflict," the discursive indication that the children are "surging about a jumping rope" points to the possibility that they are phallic signifiers (Chetwynd, Dictionary for Dreamers 137-8). The likelihood that the "chanting and jumping" children represent the lost object in the subject's dimension of accomplishment [is] reinforced by the image of their "lips hanging apart," which probably signifies female genitalia in conjunction with the umbilical rope as they near the moment of birth (53). The oneiric overdetermination of the subject's unconscious concern with the conflict that inheres in the image of the maternal womb, appears now to take the form of a message from the Other.

The Other's message to the subject becomes more apparent in the paragraph that follows this initial step into the dimension of accomplishment; however, the unconscious sign that the message "will" be delivered resides in the image of the "messenger boy" who
bangs into the subject with the "wheel of his bicycle" (movement/lost object) (187, 156). The messenger boy not only signifies the unconscious message that follows but may also signify the subject himself, in that this oneiric image could represent the dreamer, or a part of the dreamer, that "has" or "will" be "left behind" on the way through the dimension of accomplishment (137). That the Other's message "did not hurt" the subject suggests that he is on the right discursive path—having crossed a street—toward the "hour of truth."

Thus, with the subject having now been given the Other's sign that there [is] a message to follow, and "recognizing" that his chosen path [is] correct:

He walked up Sixth Avenue under the shade of the L, and kept setting his hat on straight. The little spurts of wind tried to take it off and blow it away. How far would he have to chase it! . . . He reached a crowd of people who were watching a machine behind a window; it made doughnuts very slowly. He went to the next door, where he saw another window full of colored prints of the Virgin Mary and nearly all kinds of animals and birds, and down below these a shelf of little gray pasteboard boxes in which were miniature toilets and night jars to be used in playing jokes, and in the middle box a bulb attached to a long tube, with a penciled sign. 'Palpitator—the Imitation Heart. Show her you Love her.' An organ grinder immediately removed his hat and played 'Valencia.' (Welty, "Flowers for Marjorie" 102; emphasis added)

It is in this segment of the text in "Flowers for Marjorie" that Schmidt attributes Howard's "flight into a commercial fantasy-land" (the voodoo/advertising analogy of suggestion) as a demonstration by Welty of the "complex causes" for Marjorie's murder. Because Howard is experiencing a sense of shame from unemployment, which is compounded by his hallucinations caused by the lack of food, Howard's hallucinations thus "merge with and are corroborated by the collective fantasies promoted by advertising," thereby revealing Marjorie as the victim of her husband's "infantile ideal of male-gratifying
women and of the mass culture that sustains that ideal" (58; emphasis added). This interpretation by Schmidt, if viewed from the psychoanalytic economy (systematic ordering), only partially realizes its interpretive mark in that there may be an element of truth to the notion that Howard suffers from an "infantile ideal of male-gratifying" women/woman. However, having glossed over Welty's rich chain of signification in this segment of the text, Schmidt, as well as others, manages to underinterpret the likely significance in what may be the Other's oneiric message to the subject's unconscious.

Treating the above passage, then, as the Other's oneiric message to the subject's unconscious, the reader again notices in the dream discourse a reference to the time of the Other. Although the actual number three has yet to appear in this portion of the subject's discourse, his discursive path does take him up "Sixth Avenue," perhaps indicating a first attempt in the dimension of accomplishment to set the ten-month time of the Other in its proper alignment toward the "hour of truth." This first attempt by the subject to realign the ten-month time of the Other [is] reinforced by his "setting his hat on straight" once again, which is now the third time that the subject's hat has been mentioned in the oneiric discourse. Having now "straightened" the object of desire for the third time while he is on "Sixth Avenue," the subject's path toward the "hour of truth" within the dimension of accomplishment is seemingly settled. However, the subject's dream discourse warns him that the transformational path toward the "hour of truth" is still rather precarious, when the "winds of change" try to take the hat off and "blow it away" (Chetwynd, Dictionary for Dreamers, 187-8). Since the winds of change only "tried" to take off the subject's hat and blow it away, the subject is simply left to ponder just how far he "would" have had to chase it in order to once again regain his transformational alignment.

The subject next reaches a "crowd of people" who "were" watching a machine behind a window as it "made doughnuts very slowly." The "crowd of people" referenced by the subject may represent the "other forces" at work within his unconscious, thus directing him
to peer through the genital window while the sexual machinery (womb/mother) of his desire slowly produces the "circles" representative of the "cycle of human life" (58, 116, 165). The "other forces" could in this way be indicatiting to the subject that his petty "infantile ideal of male-gratifying women" is misplaced, and that his true object of desire may, or should, reside in the nurturing love inherent in a mutually satisfying marital relationship. Indeed, the subject goes to the next door (to "understanding and awareness") (57) and again peers into a genital window, this time "seeing" the "Virgin Mary" surrounded by images of "animals and birds." While Jung attributes religious imagery in dreams to psychical condensations in the individual that are representative of the whole of humanity ("what is possible in the history of mankind at large is also possible on a small scale in every individual" (Jung 36)), the contextual situation in this segment of the ellipsis might suggest the "Virgin Mary" as representing the "seat of Wisdom" in the Other's message (Chetwynd, Dictionary for Dreamers 155). Because the Other's apparent message to the subject indicates that the many prints of the "Virgin Mary" are surrounded by "nearly all kinds of animals [sexual craving] and birds [women/woman]," the latent signification of this oneiric overdetermination may mean that the subject is foolish in grounding his desire in infantile sexuality (20, 47). The "wisdom" of the Other seems to reside in the signifying "pasteboard boxes" full of the subject's sexual nonsense in the images of miniature toilets and night jars "to be used in playing jokes," or sexual sport. The goal that the Other may be pointing out to the subject appears to be the umbilical/embryonic image of the "bulb attached to a long tube," which takes a center, or "middle," position signifying the "eternal source of energy" (149, 165). Indeed, the sign over the oneiric umbilical/embryonic image reads "Palpitator--the Imitation Heart. Show her you Love her." Thus the Other rather graphically indicates to the subject that his "Imitation Heart," motivated by infantile sexual palpitations, is not the way of his desire, and that he should show Marjorie that he "Love[s]" her. The apparent unconscious
privileging of the word "Love" in the subject's oneiric discourse tends to indicate that the Other [is] designating this term as the true object of desire. The Other seemingly reinforces this designated message by appearing as an organ grinder (with its obvious representational force) who removes his oneiric representation of the imitation object of desire, his hat, and then plays the song "Valencia." Although the song "Valencia" could represent many variations on the "song of life" or "facing the music" in the Other's discourse (121), one possible representation may be that the walls (boxes) of Valencia, Spain were torn down in 1871 (World Book 7630). Thus, once the walls of Valencia had been torn down, all that was left of the original fortifications (object of desire) were "two gateways" with their accompanying "picturesque towers" (6730). The possibility that this could be the message contained in the Other's playing of "Valencia," may be detected in the subject's continued overdetermination in the third paragraph of this ellipsis when:

He went on and in a doorway watched how the auctioneer leaned out so intimately and waved a pair of gold candlesticks at some men who puffed smoke straight up against the brims of their hats. He passed another place, with the same pictures of the Virgin Mary pinned with straight pins to the door facing, in case they had not been seen the first time. On a dusty table near his hand was a glass-ball paperweight. He reached out with shy joy and touched it, it was so small and round. There was a little scene inside made of bits of colored stuff. That was a bright land under glass; he would like to be there. It made him smile: it was like everything made small and illuminated and flowering, not too big now. He turned the ball upside down with a sort of instinct, and in shocked submission and pity saw the landscape deluged in a small fury of snow. He stood for a moment fascinated, and then, suddenly aware of his great size, he put the paperweight back where he had found it, and stood shaking by the door. A man passing by dropped a dime into his open hand. (Welty, "Flowers for Marjorie" 103; emphasis added)
The subject continues along in his first discursive ellipsis and arrives at another genital doorway where, interestingly enough, the Other leans out to wave a "pair of gold candlesticks at some men who puffed smoke straight up against the brims of their hats." Bearing in mind, however, the condensational slippage that can be associated with the subject's discursive representation of the candlesticks, it is nevertheless remarkable the discursive proximity that these two object-images have in relation to the picturesque towers of the two remaining gateways of Valencia. Should this indeed be one of the discursive associations that the subject's dream work is making, it may represent the Other's warning to the subject that his oneiric discourse in the dimension of accomplishment is about to encounter two decisive gateways. That the Other's two candlesticks are gold may be an indication to the subject that the ultimate path that his discourse takes "will" involve the acquisition of some level of truth as foreshadowed by the "seat of Wisdom." The truth that the Other may be foreshadowing for the subject might involve the phallic association that can be attributed to the candlesticks, in that their representation may involve the Other's indication that the subject's infantile ideal of male-gratifying women remains repressed (Chetwynd, Dictionary for Dreams 59). The signal that the subject's object of desire still remains repressed comes from the "other forces" in the form of "some men who puffed smoke [repression] straight up against the brims of their hats." This signal that the "other forces" may be sending to the subject could involve the likelihood that the subject's repressed desire, if left unacknowledged, might give rise to a continued conflict within the discursive expression of the dimension of accomplishment (59). The smoke signified by the "other forces" thus indicates the subject's obscured view that yet remains in the dimension of accomplishment, signifying a repression that could lead him to an abyss (hat brims) if he doesn't choose the right path toward the true object of desire (95). As a result of this smoke signal by the "other forces," the subject immediately "passed to another
place, with the same pictures of the Virgin Mary . . . in case they had not been seen the first time."

The subject's oneiric discourse appears to furnish him again with a modified repetition of a dream fragment by interpolating the "seat of Wisdom" back into the discourse "in case they had not been seen the first time." This interpolation of the "Virgin Mary" back into the discourse may reinforce the subject's need to once more seek the right path toward the "truth" in the dimension of accomplishment in an effort to avoid the continuation of his unconscious conflict. Therefore, having reencountered the "seat of Wisdom," the subject reaches out with "joy" and touches a small round (cycle of life) "glass-ball" with "a little scene inside." The appearance of this object-image in the subject's discourse may involve the representation that some component in his unconscious "wants to be realized" or "reborn" (83). Inside the "glass-ball paperweight" the subject "sees" a "bright land under glass," the oneiric representation of a rebirth wherein he would "like to be." The subject's "realization" of the exhibition of rebirth in the "glass-ball" causes him to smile, thus prompting the probability that within his oneiric discourse the repressed conflict may be diminishing. That the subject's repressed conflict may be diminishing, or moving toward resolution, "resides" in his oneiric "realization" of an "illuminating and flowering" possibility of rebirth that should be sought in a "new relationship involving love and tenderness" (93). However it appears that the subject is "shocked" into "submission and pity" by his unconscious "realization" of the possibility of rebirth when he causes a "fury of snow" to "deluge" the "landscape" of his desire to be reborn. Since the snow in the subject's dream work may represent the advent of "direct intuitive knowledge," as well as an "expedition into the white sheets of someone's bed" (171), the "great size" of his intuitive knowledge that rebirth "resides" in a new relationship of love and tenderness causes the subject to stand "shaking by the door." There appear to be distinct elements of fear and overwhelming anxiety associated with the subject's sudden acquisition of this
intuitive knowledge, which is perhaps why the Other reenters the oneiric discourse and drops a "dime into his open hand." With the dime representing ten cents, or the number ten, in the oneiric discourse, the Other is apparently reinforcing the subject's openness to the possibility of a resolution to his "marital" conflict if he would only continue toward that resolution in the dimension of accomplishment or, in other words, his flight toward resolution at the hour of the Other. And although the Other's dime also "reminds" the subject that he still remains in the time of the Other (Marjorie's sixth month of pregnancy plus "May, June, July, August," equal ten), his newly acquired intuitive knowledge nevertheless initiates a second oneiric ellipsis whereby, "Then he found himself in the tunnel of a subway" (Welty, "Flowers for Marjorie" 103).
The lexical shift from the Other dropping a dime into the subject's "open hand" to "Then he found himself in the tunnel of a subway," marks the likelihood of a second, significant oneiric ellipsis in the narrative discourse of "Flowers for Marjorie." In this manifest paragraphic division by which the subject "suddenly" goes from standing "shaking in the door" to finding himself in the "tunnel of a subway," the reader is left with a subtly disconcerting narrative gap that, if treated as another (dis)connected dream fragment, helps her to "account" for the subject's subsequent "visualizations" in that tunnel and beyond. This likely oneiric ellipsis in the subject's discourse is extraordinary, and remarkably revealing, in its narrative signification if the reader brings to it three distinct interpretive elements in the form of the Other's "dime," Marjorie's previous "May, June, July, August" time delineation, and the subject's likely encounter with two decisive gateways in the dimension of accomplishment. Bringing these three interpretive elements to what may be the subject's second dream ellipsis, the reader thus encounters:

Then he found himself in the tunnel of a subway. All along the tile wall was written, 'God sees me, God sees me, God sees me, God sees me--four times where he walked by. He read the signs, 'Entrance' and 'Exit Only,' and where someone had printed 'Nuts!' under both words. He looked at himself in a chewing-gum-machine mirror and straightened his hat before entering the train.

(Welty, "Flowers for Marjorie" 103; emphasis added)

That the subject at once "found himself in the tunnel of a subway," is suggestive of an
oneiric ellipsis into a representation of the subject's unconscious "acknowledgment" of his repression (infantile sexualism). The subject's "tunnel" may be a condensational representation that can take many forms in the acknowledgment of repression in that it could hold a latent signification of the vagina, thus signifying a possible repressive object of desire in the lack of coitus. With this manifest representation of a vaginal "tunnel," there is also the possibility that the subject may again be searching for the signifier (phallus) as represented by his elliptic insertion (or penetration) into the "tunnel" of desire. However, while this coital signification may continue to obtain within the subject's oneiric discourse, another likely representation might be the unconscious seeking of "a way through" the dimension of accomplishment in an effort to "emerge afresh" through the "experience of being born" (or rebirth) (Chetwynd, Dictionary for Dreamers 179). The likelihood that an overriding concern by the subject is the "way through" the dimension of accomplishment is strongly suggested by the "Entrance" and "Exit Only" signs that he encounters in the subway "tunnel," which hold a persuasive representational force with respect to the two decisive gateways that the Other has indicated might arise.

However, what is the psychoanalytical significance of the subject "seeing" the words "God sees me" written four times on the tile wall just prior to his encountering the two gateways? Certainly there is the possibility yet again of a Jungian intrusion of the collective unconscious, whereby the subject's oneiric discourse "sees" these writings as a consequence of what Schmidt might interpret as his (our) reaction to a materialistic outlook that is dominated by a "voodoo/advertising analogy of suggestion." Yet this likely Jungian intrusion of the subject's oneiric representation of a collective unconscious appears to be negated by the discursive indication that the words "God sees me" appear "four times." The question then becomes, why do these words appear "four times" at this point in the subject's oneiric discourse? One likely explanation as it applies to any oneiric representation of religious imagery, and the one that holds the most force in the subject's
discourse to this point, is the probability that these words represent "somebody the dreamer worships" or "idolizes" (Chetwynd 154). That the subject's discourse in the time of the Other appears to center itself, at least in one respect, around Marjorie's "May, June, July, August" time delineation, the fact that "God sees me" is "written" four times may indicate that Marjorie (the object of worship/idolization) and, therefore, the Other are watching him. Thus, with one of the subject's oneiric concerns "residing" in his lack associated with Marjorie's sixth month of pregnancy, the reinforcement of "God sees me" being "written" four times points the subject back to the Other's "dime" (six plus four equals ten) wherein the discursive representation of "marriage," "intercourse," and the male-female relationship might be held in the oneiric representation of the number ten (127). It is at this point in the subject's discourse that he reads "the signs, 'Entrance' and 'Exit Only'" (two decisive gateways) where "someone had printed 'Nuts!' under both words." As "Nuts," which are clearly punctuated with an exclamation point, may signify seeds in the subject's oneiric discourse, the emphasis on a gateway decision concerning the likelihood of a lack inherent in his infantile desire in opposition to Marjorie's pregnancy appears to be the immanent concern. Because nuts could represent a seed (interior kernel/infant) within a shell (womb) in the subject's repressed infantile discourse of desire, the representation that "Nuts!" appears under both decisive gateways "marks" what may be the Other's "written" warning that he should choose carefully his ultimate path toward the "hour of truth." This written "warning" to the subject by the Other, might also represent his unconscious exclamation of condemnation for what could be an emerging "realization" of the psychosis he may be associating with his infantile ideal of male-gratifying women. Thus the signifier "Nuts!" might be a representation of disdain by the subject's oneiric discourse for what [is] beginning to be "revealed" to him as one of the trace elements of his discursive conflict.

However, since the appearance of the apparent embryonic signifier "Nuts!" may represent a "gateway" warning in the discourse of the Other, the subject, having "read the
signs," then "looked at himself in a chewing-gum-machine mirror and straightened his hat before entering the train." The discursive indication that the subject looks "at himself" in a mirror "before entering the train," may be indicative of the subject's entering into a regressive form of the mirror stage of development in which he comes face to face with the other. The subject's discursive encounter with the mirror is very brief; however, it is significant in that he encounters the mirror-image of his psychical double (the other), which, in a dream, is the "imago of one's own body," in which "the psychical realities are manifested" (Lacan, *écrits* 3). The function of this topographical, regressive return to the mirror stage in the subject's oneiric discourse may be "precipitated from insufficiency to anticipation" (4), which "renders patent the subject's regression" in his confrontation with the psychical double (209). That the subject encounters the other in a mirror situated on a "chewing-gum-machine," may signify the regressive mirror-image of the Self that is bound in the infantile ideal (chewing-gum) of male-gratifying women (sexual machine) that he has located in Marjorie as the object of his sexual lack. Thus, the subject encounters in the other a "(mis)recognition" (mêconnaissance, or misconstruction inextricably bound up with connaissance (knowledge)) (xi) that marks the "future perfect of what I will have been for what I am in the process of becoming" (Gallop 81-2). In essence, therefore, once the subject encounters the other in the mirror-image, he reorients the Self in the dimension of accomplishment with regard to a connaissance provided by the discourse of the Other in which he ultimately advances toward a future perfect in the "hour of truth" that is unencumbered by his repressed infantile ideal.

Having reoriented the Self in the other, however, it is significant to note that the subject then straightens his hat before entering the train, a train that could represent the subject's intention to "go ahead" after his successful effort at reorientation (Chetwynd 111-2). This is the fourth time in the subject's discourse that he has set his hat on straight; and, within the four corners of this first paragraph of the second oneiric ellipsis, the fact that the hat is
mentioned a fourth time, coupled with "God sees me" written four times and the two gateways, the subject's paragraphic discourse itself equals ten as signified in the dime that was previously dropped into his open hand. Although it is apparent that the subject has successfully achieved a reorientation in the oneiric mirror stage, the time of the Other still dominates the subject's discourse on his way toward the "hour of truth." Nevertheless, the subject chooses to "go ahead" in the time of the Other by entering the train, and:

In the car he looked above the heads of the people at the pictures on the advertisements, and saw many couples embracing and smiling. A beggar came through with a cane and sang 'Let Me Call You Sweetheart' like a blind man, and he too was given a dime. As Howard left the car a guard told him to watch his step. He clutched his hat. The wind blew underground, too, whistling down the tracks after the trains. He went up the stairs between two old warm Jewish women.

(Welty, "Flowers for Marjorie" 103; emphasis added)

After the subject's reorientation of his Self in the oneiric mirror stage, the discourse in the time of the Other begins to take on a subtle quality of "realization" that the object of desire has been misplaced all along. Having "looked above the heads" (conscious/intellect) of the "other forces" once he is on the potential "go-ahead" train (Chetwynd, Dictionary for Dreamers 148), the subject's discourse suggests that a "couplers" relationship should not be grounded solely in an infantile ideal of male-gratifying women but in a love relationship that is "embracing and smiling." Indeed, the other, the subject's mirror-image, enters the potential "go-ahead" discourse as a "beggar with a cane" (bankrupt in the phallic object of desire) and "sang 'Let Me Call You Sweetheart' like a blind man." Because the other wants only to "Call You Sweetheart," as opposed to wanting his desire to be his sweetheart, the mirror-image is "like a blind man" who has not yet "seen" his infantile repression, thus "he too was given a dime" by the Other. Since the subject's other is in effect his double, the "realization" that he has yet to acquire the recommended gateway in
the "seat of Wisdom" (God/Virgin Mary) prompts him to leave the potential "go-ahead" train, which is still in the time (dime) of the Other (154-5). As the subject leaves the implied "go-ahead" train the Other warns him to "watch his step" in his continued search for the decisive gateway, a warning that causes him to "clutch his hat" in a partial reaffirmation of the object. This partial reaffirmation of the object "resides" in the subject's hat (as object reminder) being acted upon for the fifth time in the oneiric discourse. That the subject's hat is acted upon a fifth time at this point in the discourse has the effect of dividing the Other's ten (dime) in half, thus lending a significant element of probability that the subject and the other (two halves of the same whole) will eventually take the right path in the dimension of accomplishment.

The apparent division of the subject's discourse into a manifestation of the other and a partial, tentative reaffirmation of the object, is perhaps further demonstrated in the discursive "tracks" (in each case a railroad track is a division by two) that now have the implied "go-ahead" train divided into the plural "trains." While the subject's discourse does not specify whether there are two or more "trains," the immediate sense of the discourse at this point in his oneiric representation is one of division, of plurality. The subject's discourse also affirms that the "wind blew underground, too, whistling down the tracks after the trains." Although the subject does not choose to continue the path offered by the implied "go-ahead" train during the discursive search for the decisive gateway to the "hour of truth," he is nevertheless "aware" that a transformation has occurred by way of the winds of change that also blow underground. Because the subject is "underground" suggests an oneiric representation of the realm where the unconscious "must pass through" if it wishes for "rebirth" (189), a region where the Ego "dies" in its conflict with the "other forces" that are attempting to push him out of the "realm of the dead and the past" (31, 180). The subject's now going "up the stairs" may be a indication that the Ego, and its repressed, infantile ideal of male-gratifying women, is on its way toward that "death" by
The subject's discourse reinforces yet again the plurality, or division by two, that has developed, whereby the religious imagery of the "two old warm Jewish women" could represent a division of the "seat of Wisdom" signifying escorts for both the subject and the other on their way to a decisive gateway. The subject's discursive division by two continues, when:

Up above, he went into a bar and had a drink of whisky, and though he could not pay for that, he had a nickel left over from the subway ride. In the back he heard a slot machine being played. He moved over and stood for a while between two friendly men and then put in the nickel. The many nickels that poured spurting and clanging out of the hole sickened him; they fell all over his legs, and he backed up against the dusty red curtain. His hat slid off onto the floor. They all rushed to pick it up, and some of them gave him handfuls of nickels to hold and bought him drinks with the rest. One of them said, 'Fella, you ought not to let all hell loose that way.' It was a Southern man. Howard agreed that they should all have drinks around and that his fortune belonged to them all. (Welty, "Flowers for Marjorie" 103; emphasis added)

While the reproduction of this paragraph for the purposes of my analysis misrepresents its textual depiction of twelve sentences on the page, the fact that Welty's composition of this paragraph in the text involves the use of twelve sentences may be highly significant in the plurality that has developed in the subject's oneiric discourse to this point. The apparent framing of this segment of the subject's discourse within the number twelve, is suggestive of his oneiric transformation in that the number twelve may represent a manifest turning point, or climax, in the discourse of accomplishment (Chetwynd, Dictionary for Dreamers 127). The number twelve as a manifest representation of a turning point in the subject's discourse could represent a division by two of the twenty-four hour day, thus
dividing the discourse into a binary opposition that represent the division of night and day. The subject's oneiric discourse may, as a result of this division, signify the turning point at which the discursive movement begins to approach the light of day (morning/rebirth) in the "hour of truth." In addition, the number twelve could represent within the subject's discourse the twelve months of the year, which may be an indication that in this paragraph the subject not only divides the time of the Other in half but he also envisions the impending death of his infantile Ego ideal of male-gratifying women as represented in the other.

Since a subject's oneiric discourse can have "the structure of a sentence" and, therefore, represent itself in the "structure of a form of writing" such as a paragraph, the reader, having now experientially encountered this apparent structural representation of twelve in paragraph form, may wish to determine if this numerical/structural signification has been (in)visible in prior segments of the discourse (Lacan, Ecrits 57). With a possible division by two being represented in the subject's discourse as it would apply to a twelve sentence discursive structure, the reader might find the sixth referral to the hat, as represented above, to be significant as an indicator for her rereading of the subject's discourse for previously misread, (in)visible numerical representations in paragraph form. Returning, then, to the first referral to the subject's hat, the reader finds that this discursive referral is contained within a five sentence paragraph equaling the number six. As this apparent paragraphic referral to the number six appears in the subject's initial oneiric discourse, prior to the Other's "numbering" of "May, June, July, August," it may represent his conflict of the moment with respect to Marjorie's sixth month of pregnancy. The subject's second referral to the hat occurs in the first oneiric ellipsis after the Other's four month numbering, and is represented in a paragraph involving seven sentences. Since the second referral to the subject's hat and the seven sentences of discourse at this initial ellipsis into the dimension of accomplishment equal nine, the subject's discursive structuring at this point in
the text may be a manifest representation of the numerical quantity needed in the "hour of truth" for his required nine-month realignment. The subject's third referral to the hat occurs in a twelve sentence paragraph, which is the paragraph where the hats of the "other forces" (which includes the Other) are referred to twice with the inference to the two decisive "gateways" of "Valencia." With the twice referred to hats of the "other forces" added to the inference to the two "gateways" of "Valencia," the subject's third referral to his hat times this apparent reference to four equals the twelve sentences that make up that segment of his oneiric discourse. The subject's discourse in this first oneiric ellipsis may thus be a prefigurative transformational twelve, with the inference to the number four prefiguring the fourth referral to his hat, which occurs immediately after the next sixteen sentence paragraph implied in the discursive addition of twelve and four. When the subject's fourth referral to his hat occurs, it appears in an oneiric paragraph consisting of six sentences. The six sentences in this oneiric paragraph and the subject's fourth referral to the hat equals ten in the discursive structuring, thus encompassing the appearance of the Other's dime and the four referrals to "God sees me." Additionally, the appearance of the two decisive "gateways" in this oneiric paragraph, signified by "'Entrance' and 'Exit Only'," divides the Other's dime by two equaling five, which sets up the fifth referral to the subject's hat in the following paragraph. This next paragraph in which the subject's hat is referred to for the fifth time, is an oneiric structuring that involves seven sentences. The seven sentence "tunnel of a subway" paragraph wherein the subject's hat is referred to a fifth time adds up to twelve, thus prefiguring the twelve oneiric sentences that make up the following transformational paragraph that begins "Up above, he went into a bar and had a drink of whisky. . . ." Thus, having reread "the subject's" apparent structuring of his oneiric discourse into a "form of writing," and having perhaps discovered what may be his (in)visible numeric references, the reader may gain a greater awareness of the underlying complexities involved in his discourse with the Other.
However, the representation of the number twelve in the subject's oneiric discourse to this point is, nevertheless, a signification of time (127), the time at which, "Up above" (prefigurative promotion above the sexual impulses) (148), the subject has indeed divided the time of the Other in half with a "nickel left over." The reader may, however, find it disconcerting that by dividing the time of the Other in half at this point the subject ends up with only a "nickel left over" rather than the number six, which is half of twelve. It may be, since the number two has now begun to manifest itself in the subject's discourse, that if this number is added to the Other's dime, the number twelve may thus be reconciled within the confines of this transformational segment of the text. However, although the subject divides the time (dime) of the Other in two and ends up with a "nickel left over," he still acquires the number six in his oneiric discourse when he lets his "hat" slide "off onto the floor." Therefore, because the above segment of the text represents the sixth time the subject's hat is mentioned in the discourse, both the division of the number twelve and the number ten could easily be reconciled within the complex duality of time as it has apparently evolved to this transitional point in the text. As a result of this reconciliation, the subject's discursive duality divides the ten-month time of the Other into five (the nickel), and by letting his "hat" (six) slide "off onto the floor," he manages to divide the paragraphic twelve in half as well. The subject's nickel may thus represent in the division of the Other's time the flesh, or the body, representative of the infantile ideal (126), and the six may be a representation of the attempted reorientation back to a nine-month dimension of time in the search for the "hour of truth."

With the subject's "left over" nickel possibly representing the flesh (the infantile sexual ideal), it is notable that once his discourse moves to the bar "Up above," he "hears" a "slot machine being played" in the back. The discursive imagery of the "slot [vagina] machine [sexual automaton] being played [intercourse]" is suggestive of an oneiric representation of a rape, which may extend from the subject's emerging unconscious "realization" that his
infantile ideal of male-gratifying women could constitute a form of sexual abuse.

Nevertheless, upon "hearing" the "slot machine being played" in the back of the bar, the subject moves to stand between "two friendly men"--perhaps a mirage, or mirror-image, of himself and the other--in a participatory stance that implies an element of voyeurism. However, "then," the subject immediately abandons the simple act of voyeurism and participates actively in the oneiric rape by putting in his nickel (the flesh) as well. Having inserted his "flesh" into the "slot machine" and thus committing a form of rape indicative of infantile sexual gratification, the subject is suddenly "sickened" by the "many nickels" (bodies/infants) that "poured spurring" out of the "hole." The results of the subject's participation in the oneiric "realization" of his desire fall "all over his [phallic] legs" (50), prompting him to once again back up against "the dusty red [warning] curtain." Once the subject has backed up against the oneiric "curtain" that separates the individual from "reality"--reality being the subject's emerging knowledge about his misplaced desire in repressed infantile sexualism--he finally lets go of his hat (the object), letting it slide "off onto the floor." Yet the subject's emerging knowledge of his lesson in the misplaced object appears to be illusory, in that the "other forces" rush to pick up his hat and, at the same time, "some of them gave him handfuls" of his gratification to hold while buying drinks for him in celebration with the rest. Indeed, the Other reenters the subject's discourse at this point in the form of a Southern man (passion) (150), thus reinforcing the maintenance of the misplaced object by saying, "Fella, you ought not let all hell loose that way." The subject's emerging "realization" that his lack has been grounded all along in a repressed sexual infantilism is now thrown into confusion by the Other, which appears to prompt the subject's agreement with the Other that the "fortune" he has instilled in the object should be celebrated by them all (the Other and the "other forces").

The confusion that the Other prompts in the subject with respect to sending into repression yet again his infantile sexual ideal, causes, or appears to cause, a minor oneiric
ellipsis to occur in that the subject, after his "agreement" with the Other, "suddenly" finds himself walking around outside the bar. Not only does the subject "suddenly" find himself outside the bar, but it appears that after he "had walked around" for awhile he "still had nowhere in his mind to go" (Welty, "Flowers for Marjorie" 103; emphasis added). The subject's oneiric acknowledgment that he "had nowhere in his mind to go" is psychoanalytically significant, in that it not only reinforces the subject's apparently confused internal discourse with respect to his emerging sense of repressed infantilism but the oneiricity of the text as well. Because the subject's oneiric discourse has been thrown into a state of confusion by the Other's reinforcing of the object, his discourse appears to need a replacement, or displacement, of the object of desire in order to work through the confusion surrounding the loss of his emerging "realization" that the object has been misplaced. The subject thus decides to go to, or in his discourse, "to try," the W.P.A. office and Miss Ferguson, with Miss Ferguson providing the supplementary displacement of his desire whereby he might work through the loss of his emerging "realization" of repression because, "Miss Ferguson knew him" (103). The likelihood that Miss Ferguson is a supplementary oneiric displacement of the subject's desire is prompted by his statement that "There was an old habit he used to have of going up to see her" (103; emphasis added). By the unconscious suggestion of intercourse in the act of "going up [as in stairs/erection] to see her," the subject appears to acknowledge in the supplementary displacement of Marjorie "an old habit" that must be reconciled in the emerging "realization" of the misplaced object. Thus:

He went into the front office. He could see Miss Ferguson through the door, typing the same as ever.

'Ooh, Miss Ferguson!' he called softly, leaning forward in all his confidence. He reached up, ready to remove his hat, but she went on typing.

'Ooh, Miss Ferguson!'
A woman who did not know him at all came into the room.

'Did you receive a card to call?' she asked.

'Miss Ferguson,' he repeated, peering around her red arm to keep his eye on the typewriter.

'Miss Ferguson is busy,' said the red-armed woman.

If he could only tell Miss Ferguson everything, everything in his life! Howard was thinking. Then it would all come clear, and Miss Ferguson would write a note on a little card and hand it to him, tell him exactly where he could go and what he could do. (103-4; emphasis added)

It is notable that this segment of the subject's discourse closely resembles the unconscious portrayal of sexual intercourse. "Knowing," then, that he is going to encounter the supplementary displacement of Marjorie in this minor ellipsis, the subject "went into the front office." As rooms in the subject's oneiric discourse may represent some form of the woman as "mother" because both are capable of containing a human being, the discourse moves to the "front" position in the act of making love in this elliptic displacement and, thus, the subject enters Miss Ferguson's "office" (Chetwynd, Dictionary for Dreamers 58, 149). Moreover, the subject "could see Miss Ferguson through the [vaginal] door, typing [sexual automaton] the same as ever" during his "old habit" of satisfying his infantile ideal of male-gratifying women. Having successfully entered Miss Ferguson's "office," however, the subject "softly" calls her name in what appears to be an expression of pleasure as he "leaned forward in all his confidence." This confidence that the subject has "leaned forward" into Miss Ferguson, is perhaps the confidence he "feels" in the knowledge that she will respond to his oneiric penetration with the desired sexual excitement. Were the supplementary Marjorie to respond with the desired sexual excitement that the subject may be trying to stimulate, he would perhaps then "know" for sure that the object has not been misplaced and that his emerging "sense" of repressed
infantilism is simply unfounded confusion. Thus, with "all his confidence" that the object of desire may yet be in this non-childbearing displacement of Marjorie, the subject was "ready to remove his hat." However even this supplementary displacement of the subject's desire "went on typing" as if he had never pleasurably entered the "office" at all.

In this minor ellipsis in the subject's discourse where it appears he is attempting to reconcile the object but is rejected by the supplementary displacement of Marjorie, it is significant to note that the subject was "ready to remove his hat." This is the seventh time that the subject's hat is mentioned in his oneiric discourse, and although he was only "ready" to remove it, the indication that he was "ready" to remove it may signify another division by the subject of the time of the Other. Although a clear representation of the number three has yet to appear in the subject's discourse, this seventh discursive referral to the hat (in a two line paragraph that adds up to nine) may be a prefiguration of the number three's eventual addition to the discourse in an attempt to align the dimension of accomplishment into its required nine-month configuration, which may be needed to attain fulfillment in the "hour of truth." Given that the subject's oneiric discourse involving the "slot machine" rape consisted of a twelve line paragraphic representation and, therefore, a representation of an element of rebirth, this seventh referral to the hat may signify the "last step before completion" in the dimension of accomplishment (Chetwynd, Dictionary of Symbols 287). Since the twelve-line paragraphic segment involving the oneiric rape may have signified a division in the time of the Other, it is significant to note that, like twelve (three times four, with four representing Marjorie's "May, June, July, August" time delineation), seven (three plus four) can be a meaningful symbol for time. As a symbol for time in the subject's discourse, seven could represent anything from the seven days of the week to the "seventy years of a man's life" (288). However, given the oneiric trace that the subject's discourse has followed so far, it is much more likely that the seventh referral to his hat may foreshadow a union, and that union might be of three and four. As I have noted
above, there has yet to be a clearly stated representation of the number three in the
subject's discourse, at least in any horizontal representation such as Marjorie's time
delineation, however, the subject does employ the number three in a vertical delineation by
calling out Miss Ferguson's name three times. Thus, the prefigurative three is represented
vertically in the subject's discourse thereby signifying another division in the time of the
Other, in that because the subject was "ready" to remove his hat, but did not do so due to
Miss Ferguson's apparent rejection, a likely signification of transformation has occurred in
the seventh referral to the hat.

With the likelihood that the seventh referral to the subject's hat may represent a
significant transformation in the time of the Other, one that would include a possible union,
it is significant that when the Other woman comes into the "room," she does "not know"
the subject "at all." Since the Other is the subject's unconscious representation of his
desire, once he calls out "Oh, Miss Ferguson!" in an apparent "act" of "realization" when
she goes on "typing," the transformational "act of realization" that the object is misplaced
could be the discursive explanation for the Other's meconnaissance of the subject in his
newly acquired "realization." However, the Other's meconnaissance of the subject is not
entirely "realized," in that after she asks the subject if he had received "a card to call"
(perhaps signifying his ignorance of the object (Dictionary for Dreamers 114)), she places
the object between him and the automatonic sexual "typewriter." The subject calls out
Miss Ferguson's name a third time and, in so doing, he ignores the Other's object by
"peering around her red arm [sexual excitement/phallus] to keep his eye on the "sexual"
typewriter [a metaphoric representation of Marjorie]" (71, 50). And although the subject
appears to ignore the Other again when she informs him that Miss Ferguson "is busy" in
her "sexual" automatism, he apparently accedes to that "realization" in that he now
"wishes" he could "only tell Miss Ferguson everything, everything in his life" in an effort to
reconcile his misplacement of the object. If only he could explain all his misplacement of
the object now, "it would all come clear" and the subject's supplemental displacement of
Marjorie "would write him a note on a little card," perhaps forgiving his ignorance in the
object and thus telling him "exactly where to go and what he could do" to achieve
accomplishment in the "hour of truth." With the subject's discursive "realization" of this
"wish":

When the red-armed woman walked out of the office, Howard tried to win
Miss Ferguson over. She could be very sympathetic.

'Somebody told me you could type!' he called softly, in complementary tones.
Miss Ferguson looked up. 'Yes, that's right, I can type,' she said, and went on
typing.

'I got something to tell you,' Howard said. He smiled at her.

'Some other time,' replied Miss Ferguson over the sound of the keys. 'I'm busy
now. You'd better go home and sleep it off, h'm?"

Howard dropped his arm. He waited, and tried desperately to think of an answer
to that. He was gazing into the water cooler, in which minute air bubbles swam.
But he could think of nothing.

He lifted his hat with a strange jauntiness which may have stood for pride.

'Good-bye, Miss Ferguson!' (Welty, "Flowers for Marjorie" 104; emphasis
added)

Having achieved a significant "realization" of an emerging misplacement of the object in
his inability to stimulate an automatonic jouissance in the supplement, the subject now tries
to "win Miss Ferguson over" in the hope that she "could be very sympathetic" to his
previous, insensitive misplacement of that objective demand. The subject tries this
"winning over" of the supplement after the Other has withdrawn the "red-armed" object
from the "office," thus signifying the subject's "realization" that the current object of his
demand "cannot" wholly fulfill the genuine jouissance of his desire. The subject even
acknowledges that "somebody" told him that "you [the supplement/Marjorie] could type"; and, although there could be any number of discursive locations whereby this message may have been received by the subject, the most likely point of reception perhaps came when he joined the "other forces" to watch the automatonic "machine behind the window" as it "made doughnuts [circuitous demand] very slowly [delayed realization in the object]." That the subject makes this acknowledgment of his misplaced demand in soft, "complementary" tones, suggests, in the signifier "complementary," an acknowledgment of a genuine jouissance in the mated (marriage/companionship) or interconnected relationship that is founded on a reciprocal, loving partnership. However, the supplement is not quite receptive to the subject's initial "realization" of his demand, thus simply agreeing that she can indeed "type" (perform automatonically the sexual act) and, as if to drive the point home, she "went on typing." Seeing that he has yet to instill his "realization" in the supplement, the subject relates to her that "I got something to tell you." The subject does not say that "I have got," or "I've got something to tell you," but "I got something to tell you," as if to signify that he "acquired" something to tell her during the tracing of his oneiric discourse. The subject then smiles at the supplement, hoping that his message of "realization" will be received favorably, however, the oneiric significance of her response to the subject's rapprochement is highly critical to the discourse that follows. The supplement replies, "over the sound of the keys" of the automatonic lack of jouissance, "Some other time." The subject's discourse has thus acknowledged that his message of "realization" should be addressed to her in the Other's time, which can only be attained in the time of the Other. Moreover, the supplement discursively reinforces not only the time in which the subject's message of "realization" should be addressed to her, but also the completion of that time by relating to him that he had "better go home and sleep it [the time of the Other] off" toward the achievement of his "rebirth" in the coming morning.
The subject’s discursive “realization” of the signifier “sleep” appears to set into motion, or immediately prefigure, the oneiric transition into the “hour of truth” whereby he will attain the decisive gateway to the “seat of Wisdom” in the genuine object. The subject then drops “his [phallic] arm,” and waits “desperately to think of an answer” to the supplement’s reference to the time of the Other. Although the subject “stands” “gazing into the water cooler [womb/water of life], in which minute air bubbles [embryonic representations] swam,” he could, as yet, “think of nothing” in reply (Chetwynd, Dictionary for Dreamers 182). A reply to the supplement’s reference to the approaching “hour of truth” does come however when the subject “lifted his hat with a strange jauntiness which may have stood for pride.” There is an element of renewed “realization” in the possibility of pride that the subject displays, in that by lifting his hat with a probable signification of pride—which is now the eighth referral to the hat in the oneiric discourse—the subject has perhaps intuitively “recognized” his genuine lack to be in the marital union. Thus, with this implied pride, the subject says, but does not call out, “Good-bye, Miss Ferguson.” This is the fourth time the subject has addressed the supplement by name in the “office” segment of his oneiric discourse. Previously, the subject calls out to the supplement twice by exclaiming “Oh, Miss Ferguson,” with her name clearly marked by the preceding “Oh” as if to signify the number two. The third time the subject calls out to “Miss Ferguson,” her name stands alone signifying the addition of one to the previous two equaling three, thus giving the first vertical indication of that number in the subject’s oneiric discourse. By now simply saying “Good-bye, Miss Ferguson,” with “Good-bye” singling out the referent “Miss Ferguson” as a distinct fourth referral, the union of three and four [is] achieved. If the subject then unconsciously adds the original one (Marjorie) to the union of three and four, the eighth referral to his hat in this segment of his discourse may signify “completion” in the “realization” of the approaching “hour of truth” in the time of the Other where his genuine lack should be addressed (Dictionary of Symbols 289). With the subject’s
"realization" in the eighth referral to his hat after viewing the womb-like water cooler, perhaps signifying the completion of his lesson in the misplaced object since the eighth referral stands alone in a single sentence paragraph, he was suddenly "back on the street." This third major oneiric ellipsis in the subject's discourse not only foreshadows the emergence of the horizontal number three, which is needed to acquire his nine-month alignment in the time of the Other, but also ushers in the "hour of truth" wherein the subject may finally "realize" that the lack his discourse has been addressing "resides" in a loving, reciprocal union with the temporal Marjorie.
"And he was back on the street" signifies the subject's third major ellipsis by which his oneiric discourse in the time of the Other finally enters the decisive gateway toward the attainment of the "hour of truth." Having previously gazed into "the water cooler, in which minute air bubbles swam," the subject "lifted [perhaps tipped] his hat" with implied "pride," as if to acknowledge a "realization" that his lack "resides" not in the infantile sexual ideal but in a reciprocal, loving marital relationship that should be grounded in the iouissance that can be obtained in the (burgeoning/flowering) family. This complex "realization" of a completion in the "knowledge" that the object has been misplaced all along, appears to be held in the subject's unconscious union of the three and four in which the original one completes the eighth referral to the hat. By completing the union of the three and the four in his oneiric "realization" of misplacement, the subject manages to prefigure his required horizontal three by which his realignment of the time of the Other achieves the nine-month "hour of truth" necessary for consummation in the dimension of accomplishment. After having said "Good-bye" to the supplement, the subject's oneiric discourse "suddenly" places him "back on the street" where:

He walked further and further. It was late when he turned into a large arcade, and when he followed someone through a free turnstile, a woman marched up to him and said, 'You are the ten millionth person to enter Radio City, and you will broadcast over a nationwide red and blue network tonight at six o'clock, Eastern standard time. What is your name, address, and phone number? Are you married? Accept these roses and the key to the city.'
She gave him a great heavy key and an armful of bright red roses. He tried to give them back to her at first, but she had not waited a moment. A ring of men with hawklke faces aimed cameras at him and took his picture, to the flashing of lights.

'What is your occupation?'

'Are you married?'

Almost in his face a large woman with feathery furs and a small brown wire over one tooth was listening, and others were waiting behind her. (Welty, "Flowers for Marjorie" 104-5; emphasis added)

As the subject's previous encounter with the supplement could represent the first truly decisive gateway that he must examine in the dimension of accomplishment, once he says "Good-bye" to that supplement he is "suddenly" transported "back on the street" where he walks "farther and further." Thus, in this third ellipsis into the "hour of truth," the subject walks twice the distance to the decisive gateway where he becomes the "ten millionth person to enter Radio City." Having traveled twice the distance, the subject turns into a "large arcade" where he follows "someone" (perhaps the Other, given the disembodied nature of this "someone") "through a free turnstile" whereupon he enters the decisive gateway and encounters two overdeterminative representations of the Other. The initial Other promptly marches up to the subject and announces that he is the "ten millionth person" (an oniric overdetermination with ten representing perhaps both intercourse and the time of the Other) to enter "Radio City" (vagina/womb) (Chetwynd, Dictionary for Dreamers 127, 57). The Other's reference to the subject having entered "Radio City" may also represent his "formation of the I," which, in dreams, is usually symbolized by a "fortress, a stadium," or in this case, a large music hall that provides the necessary "inner arena and enclosure" needed to designate "inversion, isolation, reduplication, and . . . cancellation" (Lacan, Ecrits 5). Since the I or in Freudian terminology, the Ego, is only one part of the Self, it is in constant conflict with the "other forces" whereby it tends to
overexaggerate its own separateness, thus leading to the possibility that the I may overwhelm "all other aspects of the Self" (Chetwynd, *Dictionary for Dreamers* 31). This overwhelming of the Self by the I leads to egotism, in which the subject's tendency within a relationship is a difficulty in relating to the partner with a loving acceptance. Therefore, in the reformation of the I, which is interconnected to the subject's mirror stage reorientation of the Self, the subject must return to the womb in order to achieve the "proper and realistic balance" represented by the "Radio City" cancellation of the Ego (31). The subject's Ego must be sacrificed in the realm of a Natural unity represented by the womb, due to its tendency within the subject to be full of limitations and delusions that cause it to be "unable to see beyond its own standpoint and outlook to the reality of the Other" (31).

By taking the "free turnstile" into the inner arena of "Radio City," the subject's I enters upon the winning, or liberating, cancellation of its infantile egotism whereby the subject is now able to "see beyond" his own sexual gratification in relation to the reality (time) of the Other.

Having entered the "womb" by taking the decisive gateway represented by the "free turnstile," the subject breaks the infantile sexual (ten)sion of the misplaced object, thus "reduplicating" and at the same time canceling the egotistical I. The initial Other in this reduplicative arena then offers the subject the opportunity to "broadcast" his infantile cancellation over the "red and blue [which condenses into purple] network" that is most likely a representation of his successful "transmutation" from introverted infantilism to a "realization" of an "outer concrete" marital reciprocation within a loving relationship (*Dictionary of Symbols* 93). By the subject successfully negating his infantile ideal of male-gratifying women, the initial Other in the arena prefiguratively acknowledges both his six-month "realization" of Marjorie's pregnancy and his subsequent acquisition of the horizontal three. The initial Other informs the subject that he will "broadcast" his successful infantile cancellation "tonight at six o'clock, Eastern [sunrise/birth/conscious
earthly life] standard time" (Dictionary for Dreamers 150), then prefiguratively suggests his needed horizontal three by asking him "What is your name, address, and phone number?" The subject's oneiric discourse then poses the question "Are you married?" Since this question is a key question in the subject's discursive cancellation of the infantile I, the possibility of "realization" in the need for marital reciprocation appears to be represented in the Other's giving the subject the "roses and the key to the city." The roses may thus represent metaphorically the subject's "realization" of Marjorie's loving femininity and the need for his marital reciprocation in their relationship (94), while "the key to the city" may be the key to the solution of his difficulty in obtaining true happiness and fulfillment in the "hour of truth" (113). However, the object reminder represented by the "key to the city" is not lost on the subject, in that the Other appears to give him a "great heavy key," but a "great heavy key" that is again negated within the arena by the "bright [emotional vitality] red roses" that are given to him by the "armful" (68). The subject's immediate response is to, "at first," give back the roses and "the key to the city" to the initial Other; however, the onset of true "realization" in the misplaced object has taken hold in the subject, and the initial Other appears to have "not waited a moment," thus seemingly disappearing into the discourse without a narrative trace. With the initial Other's discursive disappearance and the subject's onset of true "realization" in the misplaced object, the "other forces" again reappear as a "ring [movement back to non-ego] of men with hawklike faces" that suggests a duplicative "realization" in the subject's onset of misplacement (165). The "hawklike faces" of the "other forces" are suggestive of the subject's oneiric "realization" in the need for a "fidelity" toward the marital partner in opposition to the body's previous desire for infantile sexual gratification without "responsibility" (177). By taking the subject's picture "to the flashing of lights," the "other forces" oneirically point out to the subject that he should perhaps become "more aware of himself" by coming to "know" his previous "motives" as were represented in his previous infantile ideal (114). Two "disembodied"
oneiric questions are then put to the subject in the forms of "What is your occupation?" and "Are you married?," suggesting the reinforcement of both the subject's need for "responsibility" and marital "fidelity" in opposition to his previous infantile desire for gratification without responsibility. Immediately following these "disembodied" challenges to the subject the secondary Other appears in the arena of cancellation, apparently standing and listening to the subject with the "others forces" "waiting behind her." Both of these oneiric "forces" are "waiting," and I would suggest that they are waiting for the subject to make his move in the dimension of accomplishment toward the "hour of truth" that awaits him in the time of the Other. Indeed, the secondary Other appears to goad the subject into his advancement by showing him the previously misplaced object (tooth) (50), which is substantially reinforced by the infantile sexual (ten)sion of a "small brown wire" that has been placed over it (188). Schmidt identifies this "strange woman" with the "small brown wire over one tooth" as a "half mother/half machine" (obviously Howard has been hallucinating throughout his temporal journey), the "personification" of Radio City as a "gargantuan slot machine" representative of the culmination of Howard's "demands for instant gratification" that his mother would "instantly satisfy" (56). However, as I have pointed out, there seems to be the suggestion of an elimination of the subject's demand for instant gratification as represented by an oneiric analysis of his lack, thus allowing for the "waiting" of the Other and the "other forces" as the subject "decides" that his misplacement of the object is once and for all canceled, or dead. The subject apparently makes that decision as:

He watched for an opening, and when they were not looking he broke through and ran.

He ran down Sixth Avenue as fast as he could, ablaze with horror, the roses nodding like heads in his arm, the key prodding his side. With his free hand he held determinedly to his hat. Doorways and intersections blurred past. All shining
within was a restaurant beside him, but now it was too late to be hungry. He wanted only to get home. He could not see easily, but traffic seemed to stop softly when he ran thundering by; horses under the L drew up, and trucks kindly contracted, as if on a bellows, in front of him. People seemed to melt out of his way. He thought that maybe he was dead, and now in the end everything and everybody was afraid of him.

When he reached his street his breath was gone. There were the children playing. They were afraid of him and let him by. He ran into the courtyard, and stopped still.

There on the walk was the clock.

It lay on its face, and scattered about it in every direction were wheels and springs and bits of glass. He bent over and looked at the tiny little pieces. (Welty, "Flowers for Marjorie" 105; emphasis added)

As the secondary Other and the "other forces" wait, the subject breaks through into his decisive "realization" of the misplaced object and on toward the "hour of truth." The subject's first acquisition toward his attainment in the "hour of truth" is the six needed for his final alignment of Marjorie's pregnancy in the time of the Other, which "resides" in his oneiric representation of Sixth Avenue. The roses, as metaphoric representations of the subject's "recognition" (connaissance) of Marjorie's beauty and maternal femininity, nod their heads in confirmation of his acquisition while the "key" to his "realization" of the genuine object prods him on his way. There is a discursive suggestion that the subject is "ablaze with horror" as he runs toward the "hour of truth," a "horror" that is perhaps prompted by his "realization" that the object has indeed been misplaced all along. Thus, with his "free hand [free of the misplaced object]," "he held determinedly to his hat," which is now the ninth time that the subject's hat has been mentioned in his oneiric discourse. This is the ninth and final time that the subject's hat is mentioned as an object-
image during his remaining "journey" through the dimension of accomplishment, suggesting his "realization," given how "determinedly" he holds on to it, that the hat now represents his ultimate alignment of the nine-month time delineation needed to achieve the "hour of truth." As vaginal doorways and intersections of oneiric intercourse blur past the subject during his rush toward the "hour of truth," a beaconsque "restaurant" (brothel/sex) appears beside him in which "All" is "shining within" (Chetwynd, Dictionary for Dreamers 30). However, with the subject's "realization" that the nine-month "hour of truth" lies just ahead, his oneiric discourse acknowledges that it is "now too late to be hungry" because he has canceled his infantile "reservations" in the ideal object of male-gratifying women. All the subject wants to do now is "get home"; however, the discursive indication that he "could not see easily" along his way, suggests that the subject is nearing the oneiric "hour of truth" in that he may be nearing the point at which he is about to wake up. This drawing near to the end of the subject's "journey" in the dimension of accomplishment, [is] reinforced by the "horses" that draw up under the L and the "trucks" that "kindly contract" out of his way "as if on a bellows," due to the suggestion that each of these elements discursively represents some form of transportation in the subject's oneiric discourse (24). Indeed, the "other forces" "seemed to melt out of his way" as the subject proceeds toward his attainment in the "hour of truth." At this point in the subject's discourse, however, "death" is mentioned for the very first time.

Although the subject mentions "death" for the first time at this point in the oneiric discourse, he thinks only that "maybe he was dead," when in "reality" it is perhaps his infantile ideal that has died. Because the subject's infantile idea of male-gratifying women has died, now, "in the end," "everything and everybody was afraid of him." This fear that "everything and everybody [the 'other forces']" now apparently "display" toward the subject is the "fear" that is oneirically recognized in the strong likelihood that he has now directed his conscious will to proceed in the proper direction (124). Therefore it is not the
subject who has died at all, which accounts for the discursive "maybe," but the infantile ideal that has been dealt the "death" blow in its cancellation toward the properly directed conscious will. This connaissance of the infantile "death" in properly redirecting the conscious will, is reinforced when the subject "reached his street" where he now finds his breath to be "gone." Having reached his "street," the subject has reached his aims and objectives in the oneiric discourse of the dimension of accomplishment, and because his breath was "gone," he has come to a "realization" of "self-surrender" in the "death" of his infantile ideal (111, 123). Thus the infantile "children" were "playing" when the subject "reached his street," and they, too, "were afraid of him and let him by" on his way toward attainment in the "hour of truth." Once the infantile "children" let him by, the subject runs into the "courtyard" (safety) where he "stopped still," which suggests the subject's desire to stop and face the sexually charged conflict his oneiric discourse has been directing him toward in the time of the Other. In the "courtyard," therefore, the subject "sees" a clock lying on the "walk." Although it is likely that this clock that the subject has revisualized, or reinterpolated, back into the oneiric discourse may be some form of the earlier clock that was thrown out the window, at this point in the subject's discourse it appears to take on a rather more metaphoric, or condensational, interpretation. This clock is seemingly another oneiric metaphor for the subject himself, in that by laying on its face with the "wheels and springs and bits of glass" scattered "about in every direction," it may represent the "death" of the subject's infantilism in the time of the Other. The "wheels" could certainly represent the subject's Self (187), the "bits of glass" his broken or dead ideal (55), and the "springs" a representation of his exposed inner workings that now lay open for his inspection (116). And once the subject has bent over to inspect the "death" of his infantile ideal in the time of the Other:

At last he climbed the stairs. Somehow he tried to unlock the door with the key to the city. But the door was not locked at all, and when he got inside, he looked
over to the window and there was Marjorie on the little trunk. Then the roses gave out deep waves of fragrance. He stroked their soft leaves. Marjorie's arm had fallen down; the balance was gone, and now her hand hung out the window as if to catch the wind.

Then Howard knew for a fact that everything had stopped. It was just as he had feared, just as he had dreamed. He had had a dream to come true.

He backed away slowly, until he was out of the room. Then he ran down the stairs. (Welty, "Flowers for Marjorie" 105)

"At last" the subject is promoted beyond his discursive conflict with the now "dead" infantile ideal of male-gratifying women, and he is ready to attain achievement in the dimension of accomplishment. The subject tries to "unlock the door" to the genuine object with "the key to the city," however, "the door was not locked at all." Indeed, the door to the subject's entrance into the genuine object of his desire was never locked, and the alterity of signification inherent in the "fact" that the phallic object itself is not needed to gain entrance tends to reinforce its oneiric "death" as that object. Once the subject gains entrance to the genuine object, he finds Marjorie sitting on a "trunk," an object-image that is indicative of "marriage," and by her sitting on this representation of "marriage" she immediately locates the genuine object for the subject upon his entrance (Chetwynd, Dictionary for Dreamers 115). "Then" the metorphoric roses as the subject's discursive representation of Marjorie's feminine beauty in that ideal of marital reciprocation as object, "gave out deep waves of fragrance" that perhaps signify his "intuition" that what he has obtained is the genuine object of his desire (160). Immediately, the discursively implied rose petals transform themselves into "soft leaves" that the subject strokes—suggesting the "tree of life"—which might represent the subject's "realization" that the newly found object may lead to "growth, development, and the idea" of the united (reciprocal) "family" (178). With this intuitive "realization," then, the subject now notices that Marjorie's phallic arm
has fallen down, and having done so, the "balance" in the time of the Other was "gone."
Moreover, Marjorie's hand (again in an open display that she did not have the misplaced
object) is hanging out the "window" into the dimension of accomplishment where she
appears to be trying to "catch the wind[s]" of change. While it is discursively ambiguous as
to whether or not Marjorie actually catches the winds of change, it is nevertheless at this
point in the subject's discourse that he "knew for a fact that everything had stopped."
Thus, the time of the Other has been brought to a discursive halt in the dimension of
accomplishment, and just as his unconscious had always "feared" (oneiric safeguard)
(124), "he had had a dream to come true." The subject's discursive indication that "he had
had a dream to come true" is indicative of the dream within a dream. Having perhaps
"realized" unconsciously that he may be experiencing a dream, the subject's mind could be
indicating to him that the "unpalatable" oneiric "facts" concerning his misplacement of the
object have been harmless all along, and only intended as a means by which he might be
forced into recognizing those "facts" (78). However, although the subject's unconscious
may have "realized" that he is experiencing a dream—and remembering that the dream's
purpose is to allow sleep to continue--the subject "must" nevertheless still obtain fulfillment
by achieving his "realization" of the genuine object in the "hour of truth." "Knowing,"
then, that the time of the Other has been thrown out of balance and has therefore been
stopped by his discursive "realization" of the newly found object, the subject "slowly"
leaves the marital room and runs down the stairs in search of his "hour" of attainment.
Thus:

On the street corner the first person he saw was a policeman watching pigeons
flying.

Howard went up and stood for a little while beside him.

'Do you know what's up there in that room?' he asked finally. He was
embarrassed to be asking anything of a policeman and to be holding such beautiful
flowers.

'What is that?' asked the policeman.

Howard bent his head and buried his eyes, nose, and mouth in the roses. 'A dead woman. Marjorie is dead.'

Although the street-intersection sign was directly over their heads, and in the air where the pigeons flew the chimes of a clock were striking six, even the policeman did not seem for a moment to be sure of the time and the place they were in, but had to consult his own watch and pocket effects. (Welty, "Flowers for Marjorie" 105-6)

Once the subject is on the street corner, the first person he encounters is the other in the form of a policeman who is watching "pigeons flying." That the other is "seen" by the subject as a policeman, suggests that by way of himself and the other the subject is now discursively in "control" of the discourse in the dimension of accomplishment (Chetwynd, Dictionary for Dreamers 143). The oniric suggestion that the other as policeman is watching "pigeons flying" may also represent the subject's "awareness" that in his newly acquired "control," his "realization" of the marital Marjorie as the genuine object can now "soar" to the heights of attainment (47). The discursive likelihood that the policeman is the other as the subject in "control," is reinforced by the embarrassment he "feels" at "asking anything of a policeman" while he, the subject, is "holding such beautiful" representations of the newly acquired object in their "realization" of a genuine desire for the marital Marjorie. The subject nevertheless asks the other if he knows "what's up in the room," to which the other replies, "What is that?" The subject then "bent," or bowed, "his head" in acquisition of his horizontal three as he "buried his eyes, nose, and mouth" in the marital Marjorie. Having finally acquired the necessary horizontal three, the subject at last acknowledges that his previously held signifier is "dead" when he tells the other that "that" is "A dead woman. Marjorie is dead." Once the subject has finally acknowledged that the
dysfunctional signifier is "dead," thus enabling him to "recover the use of the organ that it represents" (Lacan, *Écrits* 267), "in the air," where his aspirations now take flight, "the chimes" of the "hour of truth" were "striking six." The subject has now successfully realigned the time of the Other into his required nine-month orientation of his desire in the marital Marjorie, whereby he can ultimately celebrate his attainment in the "hour of truth" by moving toward a state of conscious implementation of that genuine object in marital desire. However, prior to that conscious implementation of his newly obtained desire, the subject's attainment in the "hour of truth" appears to be oneirically disorienting in that "even" the other "did not seem for a moment to be sure of the time and place they were in." Once the other has checked "his own watch" for confirmation that the time and place in the "hour of truth" are indeed correct, the other exclaims:

'Oh!' and 'So!' the policeman kept saying, while Howard in perplexity turned his head from side to side. He [the policeman/other] looked at him steadily, memorizing for all time the nondescript, dusty figure with the wide gray eyes and the sandy hair. 'And I don't suppose the red drops on your pants are rose petals, are they?'

He grasped the staring man [the other] finally by the arm.

'Don't be afraid, big boy. [I'll] [Welty's italics] go up with you,' he said.

They turned and walked back side by side. When the roses slid from Howard's fingers and fell on their heads on the sidewalk, the little girls ran stealthily up and put them in their hair. (Welty, "Flowers for Marjorie" 106; emphasis added)

With the other's repeated confirmation that the subject's "hour of truth" has truly struck, the subject, in astonishment/uncertainty (perplexity), moves his head (conscious intentions) (Chetwynd, *Dictionary for Dreamers* 53) from "side to side," or perhaps left to right, in what may be a display of movement from the "feminine passive" in the infantile ideal (left) to the attainment of the active that is now held in marriage (right) as the genuine object
Moreover, the other as "memorizing" policeman, "sees" in this side to side display of the subject's head that his hat no longer exists in the "hour of truth," thus revealing "for all time the nondescript," "the modest, the shy, the sandy haired--one of those who would always have preferred waiting to one side" (Welty, "Flowers for Marjorie" 98; emphasis added). Thus, the "one side" that the subject's oneiric discourse has chosen is the right side as represented in his attainment of the genuine object in the marital Marjorie. And since, psychoanalytically, there is the strong likelihood that the only "death" in the narrative of "Flowers for Marjorie" is the infantile ideal of male-gratifying women, the "red drops" on the subject's pants may indeed be "rose petals"--recalling that no one in the dimension of accomplishment ever noticed any blood on the subject--as probable oneiric representations of the individual beauty he has discovered in himself and the marital Marjorie.

Having thus discovered both the marital Marjorie and himself in the "hour of truth," the other is now transformed from a policeman into a "staring man," wherein the subject "finally" takes himself "by the arm" in a connaissence of the recovered function of the organ (Chetwynd, Dictionary for Dreamers 50). With the subject's recovered function of the organ and his "realization" in the death of the infantile ideal, the other admonishes the "big boy" (still young and growing and capable of further development) not to be afraid, thus telling him that "I'll go up [to consciousness] with you" (137, 148). Therefore, as a result of the subject's attainment in the "hour of truth," the subject and the other "walked back side by side"; and, when the subject lets the roses fall to the sidewalk, the "little girls," who may represent the mother and the father becoming one with the child in a new beginning that moves beyond conflict (137), put the roses in their "hair" in a confirmation of the approaching "rays of consciousness" (Dictionary of Symbols 186). As the signifier "hair," representing what may be the "rays of consciousness," is the last referent in the subject's oneiric discourse, the reader might assume from a psychoanalytic point of view that the subject may be experiencing the first rays of sunshine upon awakening from his
dream whereby he will obtain a conscious rebirth of reciprocal, marital love obtained in the resolution of his oneiric conflict with the Other.

Thus, as I have tried to demonstrate throughout my analysis of "Flowers for Marjorie," if the reader, in an attempt to respond effectively to the story's innate resistance to interpretation, approaches the text from the point of view of a psychoanalytic rereading-rewriting of its text, a significant openness to interpretation arises within the context of treating it as a likely dream narrative. By employing a close, systematic rereading-rewriting of "Flowers for Marjorie" from the psychoanalytic experience, the reader is better able to respond to the mesmeric third characteristic that Welty may have used in the composition of the text. As a result of this enhanced ability to respond to the mesmeric third character that might be in Welty's text, a mesmeric third character whose role could be that of hypnosis in the "compulsive journey itself," the reader may come away from a reading of the "events" in "Flowers for Marjorie" with a meaning, or meanings, that could help to explain more readily the otherness affecting its narrative composition and innate symbology. Although it is my thesis that "Flowers for Marjorie" can be analyzed and interpreted more affectively if treated as a dream narrative, my analysis is but one interpretation, or (re)reading, of the story, which should by no means indicate an absolute "parousia" of finitude within the analytic experience of a dream analysis as it might be applied to Welty's text in this story. It is my contention, however, that "Flowers for Marjorie" is far too ambiguous in its otherness to support a somatic "reality" in the interpretation of the "events" that surround Howard's "compulsive journey," thus "rendering" the "murder" of Marjorie somewhat questionable. Therefore, it is by the psychoanalytic analysis of this very otherness in "Flowers for Marjorie" that I have posited that Howard's "murder" of Marjorie is not a murder of his wife at all, but the attempted murder of his lack that allows his unconscious to resolve the misplacement of his desire in an effort to regain the function of the organ.
This psychoanalytic thesis, then, brings me to my final observation concerning the story, which involves Welty's symbolic use of flowers in the text and, more specifically, in the title of "Flowers for Marjorie" itself. Schmidt's analysis of "Flowers for Marjorie," posits that the several references to flowers that Welty makes in the text are designed to "highlight Howard's conflict between commercialized and more human visions of maternity" (56). Moreover, Schmidt interprets the roses in the story to be the flowers of the title, the flowers that represent Howard's "infantile demands and fantasies over power." It is Schmidt's contention that the roses inherent in Welty's title, "ironically stress the link between male desires to treat women as objects of male chivalry and as objects to be controlled," thus "demonstrating," through the use of flowers in the text and in the title, the "complex causes of Marjorie's murder" (57). However, if the reader brings to her experiential process of reading "Flowers for Marjorie" a psychoanalytic, dream analysis approach to the story's interpretation, she may find a far more intriguing meaning, or set of means, which may be applied to Welty's symbolic use of flowers in the text, particularly with respect to the story's title. As I have demonstrated throughout my analysis of "Flowers for Marjorie," the flowers, taken psychoanalytically, could be oniric representations of Marjorie as they appear in their various manifestations within the subject's dream discourse. Thus, if the reader treats the flowers as the subject's oniric representations of his wife, then the title, with its inherent roses assigned to its "meaning," may read "Flowers [stand] for Marjorie." And by returning to the title in this way, whereby the reader has psychoanalytically reinterpreted the title as having a far more complex "meaning" than it previously had, she finds herself at the beginning of the text again, which "indicates" to her that if the story is read as a dream narrative it is truly a reoccurring dream narrative of the most intricate variety.
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