

The contribution of Freud's structural model of the mind to the understanding of the personality of Ambrosio, the main character of the Gothic novel, *The Monk*

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ARTICLE INFO

Article History:

Received: 7/5/2024

Accepted: 9/6/2024

Published: Summer 2025

Keywords:

Ego, Id, Super-ego, Gothic novel, The Monk. Psychotic, delusional consciousness, reality, identity

Doi:

10.25212/lfu.qzj.10.2.53

ABSTRACT

Sigmund Freud's psychoanalytic hypotheses may be valuable for analyzing scholarly works since the commitment of therapy to writing gives valuable interpretive bits of knowledge. Perusing books, lyrics and other works through the focal point of therapy gives the opportunity to analyze and assess these works in their beginning and work. The Gothic novel gives numerous components such as fear, duality, mishandle of control and allurement that can be translated agreeing to the Freudian show of scholarly feedback. In this paper, the character of Ambrosio, the fundamental character in the Minister Gothic novel, is examined by reference to Freud's speculations related to the auxiliary or tripartite structure of the intellect that envisions the soul separated into three parts: character, self-image, and enormity. -Childishness. For this reason, a basic investigation of the content of the novel was carried out to distinguish all those components (behavior, states of mind, passionate responses, considerations and truisms) related with Ambrosio that may clarify the covered up perspectives of his identity and, in addition, clarify the reasons for his ethical debauchery.

INTRODUCTION

The human psyche is a complex and multifaceted aspect of human existence that has been the subject of extensive study and analysis throughout history. To order to

fully understand the formation and structure of the human psyche, it is necessary to explore various psychological theories, developmental stages, and influential factors that contribute to the intricate nature of the human mind. The way is to provide a comprehensive overview of the formation and structure of the human psyche, reaching into the realms of psychology, philosophy, and neuroscience to offer a multidimensional perspective on this captivating subject.

Sigmund Freud's structural model of the mind, also known as the tripartite model, is a foundational theory in the field of psychology that revolutionized our understanding of human behavior and motivation. This model proposes that the mind is divided into three distinct parts: the id, the ego, and the superego. The id is the primitive and instinctual part of the mind that operates on the pleasure principle, seeking immediate gratification of desires without regard for consequences. The ego, on the other hand, is the rational and conscious part of the mind that acts as a mediator between the id and the superego, making decisions based on reality and societal norms; everybody has a sense of self, ego. The term sense of self is some of the time utilized to depict your coherent mindfulness of your identity, but identity and self-image are not the same. The sense of self, ego speaks to as it were one component of your total personality.

The self-image works on the premise of the rule of reality, which looks for to fulfill the wants of the God in reasonable and socially fitting ways. The reality rule weighs the costs and benefits of the method some time recently choosing to act on thought processes or desert them; the term self-image is frequently utilized casually to demonstrate that somebody has a swelled sense of self. In any case, the self-image in identity has a positive impact. It is the portion of your identity that keeps you settled on reality and avoids personality and superego from drawing you absent towards your fundamental thought processes or ethical excellencies, having a solid self-image implies having a solid sense of self-awareness.

The superego represents the moral and ethical standards that have been internalized from society and parental figures. Freud's structural model of the mind provides a framework for understanding the complex and often conflicting motivations that drive human behavior. The interplay between the id, ego, and superego creates a dynamic tension within the individual, influencing their

thoughts, feelings, and actions. (Radcliffe, 2017, 37) For example, a person may experience inner conflict when their ego tries to balance the demands of the id for immediate gratification with the moral standards imposed by the superego. Understanding this internal struggle can shed light on psychological disorders such as anxiety, depression, and personality disorders. Overall, Freud's structural model of the mind has had a profound impact on the field of psychology, laying the groundwork for psychoanalytic theory and therapy. By recognizing the interplay between the id, ego, and superego, psychologists can gain a deeper understanding of human behavior and motivations (Baldick, 2001, 104). This model continues to be influential in modern psychology, providing valuable insights into the complexities of the human mind and guiding therapeutic interventions for individuals seeking to better understand themselves and improve their mental well-being. The way we carry on influences our lives and the lives of those around us. But how much do we know around why we carry on the way we do? Why is picking up this kind of understanding critical? We can live our whole lives with small mindfulness of our possess sentiments and those of others. In any case, is this a great life? From regular relationship battles to clashes at work, understanding ourselves and others superior can have a positive effect. As the populace proceeds to develop, it is presently more vital than ever to make an exertion to construct agreeable connections. Of course, strife is unavoidable, and understanding human behavior will not essentially dispense with it. Be that as it may, with more profound mindfulness, we can discover ways to address issues more valuably and compassion.

1- Historical estimates and Psychological theories on the Human Psyche

To begin this research, it is essential to examine the historical perspectives that have shaped our understanding of the human psyche. The ancient Greek philosophers, including Socrates, Plato, and Aristotle, contemplated the nature of the human mind and its connection to the physical world. Their philosophical research laid the groundwork for future research into the human psyche through their philosophical

understanding of psychological matters, and also laid the groundwork for the development of psychological theories in later centuries.

During the late 19th and early 20th centuries, the emergence of psychology as a formal discipline brought about significant advancements in the study of the human psyche. Pioneers such as Sigmund Freud, Carl Jung, and Alfred Adler revolutionized the field with their innovative theories on personality, unconscious processes, and the structure of the mind (Shelley, 2010, 123). Freud's psychoanalytic theory, with its emphasis on the role of unconscious drives and early childhood experiences, provided a revolutionary system for understanding the formation of the human psyche.

One of the most influential theories in psychology is Freud's psychoanalytic theory, which posits that the human psyche is comprised of three major components: the id, ego, and superego. The id represents the primal, instinctual desires and drives, operating on the pleasure principle. The ego serves as the rational, conscious mediator between the id and the external world, while the superego embodies internalized societal and moral standards. These tripartite structures of the psyche forms the basis of Freud's psychodynamic approach to understanding human behavior and personality development. Parapraxes, also referred to as Freudian slips of the tongue, are a common way for unconscious feelings and thoughts to enter the conscious consciousness. When we speak something we didn't mean to say, we let others know what's on our minds.

Freud held that all conduct, including slips of the tongue, is significant and that they offer insight into the unconscious mind. He also held that there are no accidents and that all behavior is specific.

Freud's psychoanalytic theory and Carl Jung's analytical psychology introduced the concept of the collective unconscious, a reservoir of shared archetypal symbols and experiences that shape human thought and behavior. Jung's theory expanded the understanding of the human psyche beyond individual experiences, emphasizing the universal aspects of human consciousness and the interconnectedness of the psyche with cultural and mythological symbols.

Humanistic psychologists such as Abraham Maslow and Carl Rogers proposed a positive, growth-oriented perspective on the human psyche. Maslow's hierarchy of needs outlined the innate human drive for self-actualization, while Rogers emphasized the importance of unconditional positive regard and empathy in fostering psychological growth and well-being. These humanistic theories highlighted the potential for personal agency and self-transcendence within the structure of the human psyche.

Then, the formation of the human psyche is intricately linked to the process of psychological development across the lifespan. According to developmental psychologist Erik Erikson, individuals progress through a series of psychosocial stages, each characterized by a unique developmental task and crisis. From infancy to old age, the resolution of these psychosocial conflicts contributes to the formation of a coherent identity and a sense of purpose within the human psyche, a person goes through a number of phases as they develop and alter throughout their lives, in accordance with Ericsson. Every stage has a developmental problem that needs to be overcome for the essential virtue of that stage to be successfully developed. Eriksson was intrigued by the ways in which growth and development were influenced by social interactions and interaction.

In early childhood, the formation of the psyche is profoundly influenced by the quality of attachment relationships and the caregiving environment. Psychologist John Bowlby's attachment theory elucidates the impact of early attachment experiences on the development of internal working models of self and others, which shape subsequent patterns of relating and emotional regulation within the psyche (Gunn, 2018, 113).

As individuals navigate adolescence and young adulthood, the process of identity formation becomes a central focus of psychological development. Psychologist James Marcia expanded upon Erikson's work by proposing four identity statuses—identity diffusion, foreclosure, moratorium, and identity achievement—that reflect varying degrees of exploration and commitment in forming a coherent sense of self within the psyche.

According to psychological theories and developmental stages, a multitude of influential factors contribute to the structure of the human psyche. Biological

influences, including genetic predispositions and neurobiological processes, play a crucial role in shaping individual differences in temperament, cognitive functioning, and emotional reactivity within the psyche.

The sociocultural context in which individuals are situated exerts a profound impact on the formation of the human psyche. Cultural norms, societal expectations, and familial dynamics all contribute to the internalization of values, beliefs, and social roles within the psyche. Psychologist Lev Vygotsky's sociocultural theory emphasizes the role of social interactions and cultural tools in shaping cognitive development and the internalization of cultural practices within the human psyche.

The impact of traumatic experiences, adversity, and resilience cannot be overlooked in understanding the structure of the human psyche. Psychologist Bessel van der Kolk's work on the effects of trauma elucidates the profound influence of adverse experiences on the development of the psyche, as well as the potential for healing and resilience through therapeutic interventions and supportive relationships.

2- Personality of Ambrosio

Ambrosio is shown as a man whose moral rectitude and psychological fortitude are continuously in jeopardy, either from within due to inherent qualities of his character or from outside influences like Rosario's or Matilda's seduction. In Ambrosio's debut portrayal, the character highlights his own qualities: "It is my belief that no one can look at their conscience with guilt after going through what other young people have gone through. *I consider myself as the only one who has made such a decision*" (Lewis, 2009, 82). In this chapter, the ego, which seems to consider his own circumstances, inadvertently gives himself the moral superiority. The ego attempts to protect itself against the superego in this self-attribution since the superego is extremely worried about the world's temptations and the risk of becoming less relevant in society.

Furthermore, the primal aspect of identification is highlighted in Ambrosio's discourse with the painting of the Virgin, where a Libyan's love to the image is expressed as "Divine eyes?" "Redness of those cheeks... Those golden tufts... Snowy chest." In the following sentences on the same page, the superego promptly expels this libido: "I'm an idiot!" Far from dirty ideas! Did you mention temptation? It won't

be in any way for me (Gamer, 2001, 11). Here, it is evident that the ethical conscience steps in to reestablish the mental triangulation of "Do not be afraid, Ambrosio!" Have faith in your virtue's power. The superior is you." The author's choice of the words "dream" and "delirium" to characterize the character's mental state at this point is interesting; a dream that comes genuine is an figment that turns into reality. A dream is a dream that has not gotten to be a physical reality. If your figment or dream comes genuine, you will see like a virtuoso. Until that happens, you will encounter a degree of solidarity. In other words, you can and ought to anticipate to be misconstrued, indeed by individuals closest to you. You can accomplish your dream, but it likely won't happen the way you need. Incidentally, accomplishing a dream requires you to confront the questions, truths and substances in front of you.. Daydreaming is the same as daydreaming, a mental activity that Freud described as a way to better comprehend the battles of the human psyche and as the fulfillment of conscious wishes (Freud, 1957, 204). It is possible to interpret Ambrosio's dreams as a reflection of his fantasies. Here, the reader's innermost thoughts about their total power, lust, passions, and hidden desires are exposed to form a precise and morally grounded depiction of the character's actual nature.

Furthermore, the "delirium" to which Lewis alludes "the abbot woke up from his delirium with difficulty" (Baldick, 2001, 187). Is a medical illness characterized by muddled thinking and impaired cognition, and it can be broadly described as a transient alteration in mental skills. from the outside edge. In fact, when Ambrosio switches from grandiose to mental pictures of weakness ("Am I not a man, his nature is flimsy, and prone to error?"), his mind becomes disoriented, and he begins to fantasize about having sex. Our Lady, the artwork, with her stiff figure, the only thing that can bring him back to reality is an actual, outside occurrence, like a knock on the door and Rosario showing up. The encounter with the impostor beginner and which is a critical point within the plot since it'll energize the abbot to realize his sexual craving and after that crush the total discharge of psychic vitality from personality. The revelation of a lady within the cloister, allurements, beginning injury and, most of all, the chance of losing his status as a regarded part of the Church, steadily driven to the enactment of the self-critical superego which, in turn,

invigorated the self-image dismissing any frame of relationship with the cause of the clutter:

"He slowly recuperated from his disarray... I will not uncover myself to such a unsafe enticement"; "I have listened my choice, and it must be complied... You've got to from here!" (Hogg, 2005, 46). These words talked by Ambrosio could seem like a definitive perception, but at night, amid rest, the protective capacities of the inner self are for the most part misplaced. Their quality until the identifier recaptures its vitality. The fretful rest and marvelous action portrayed by the creator outline the covered up figments of the abbot:

"In his sleep, his fiery creative energy advertised him as it were the foremost energizing thing, just like the scenes in which his considerations worked amid rest" (Wilde, 2013, 54). The depiction of these dreams confirms the hypothesis created by Freud with respect to the fulfillment that wants may unwittingly get amid sleep but within the case of Ambrosio, this discernment is irritated by the disciplines of the superego, which isn't permitted. At this point, the struggle between the three parts of Ambrosio's intellect found a brief détente with the triumph of the effective impulses coming from the identity that legitimize the behavior and the abbot's last choice to forsake the celibacy vow. Fortunately, the inside struggle will conclusion, and we will find within the 6th chapter of the novel that Ambrosio's soul, assurance and mental calm have changed: "His intellect was confused, and he appeared a confounded mess of regret, sexiness, uneasiness, and fear. He looked back with lament at the peace of the soul, the security of ideals, which until at that point had been his parcel. In addition, his self-image appears signs of shortcoming as his will and decision-making will be coordinated and controlled by his fancy woman. It is curiously to analyze the behavior of the two accomplices whose minds confront the current situation in diverse ways but for the rummage around for sexual delight personality in which they appear to get it each other well. Ambrosio's ethical sense is clearly stronger than Matilda's. His to begin with enthusiastic response was so serious that he considered his renunciation of pleasure a wrongdoing and, most of all, duty for unseemly behavior was credited solely to Matilda: "a dangerous woman ... In any void of wretchedness you have got caught me." and once more:

"Hopeless Matilda, you've got ruined my calm forever!" (Botting, 2005, 14) Here it appears that the inner self faces the risk of the superego with the included mindfulness that an individual's circumstance may alter or is at chance of alter if the mystery relationship is uncovered. At this point, Matilda's apparently more grounded self-image and less intense ethical sense will mediate to direct the behavior of the monk who will proceed to look for joy:

"The abbot had his fancy woman in tranquility, suddenly realizing his shortcoming, giving himself up to his impulses in total security." (Walpole, 2001, 23) the tame and submissive starting mien of Matilda will turn into a prevailing and magnificent state of mind that will be a cause for concern for Ambrosio whose mind will be subdued:

"Now she has taken on a kind of courage and manliness in her ethics and her discourse... She now not talks to indicate, but to command...

At each minute she persuaded him of her extraordinary control of intellect. What ought to be most alarming here isn't the deviation of the behavior of a woman whose activities are improper, but the profound alters within the character of the abbot, whose will is not beneath his command but beneath the impact of variables, Which he does not know basically. These variables are the control worked out by another individual and, more vitally, by escaping the intuitively side that was inevitably stifled for as well long:"But it was clear that he was pushed into her arms, not by her." adore, but the desire of savage desire." (Boyd, 1999, 105).Matilda is in truth the enticement, the instigator of sexual crave, the encapsulation of Our Woman who was generally the subject of Ambrosio's mystery fantasies, but eventually speaks to those evil and fiendish forces responsible for the abundances of interests, appearances of animosity, and the ultimate decay of this man's behavior. These angles clearly clarify the typical anti-Catholic propensity within the Gothic novel and affirm the nearness of Gothic themes within the novel spoken to by powerful and fiendish powers, and scenes that incite dread assault kills, and inbreeding, however the Gothic themes are spoken to by fiendish strengths and extraordinary powers. Sexual depravity and degenerate behavior of the friar for all this reason, the novel to begin with distribution caused a well-known response of nauseate at the intemperance and obscenity of the story.

Within the 6th chapter, Luis offers curiously experiences into the decay of Ambrosio's identity, who shows up as an individual with a wrong self. The wrong self-concept was to begin with conceived by Donald Winnicott who portrayed the circumstance in which a child builds a cautious and fake identity due to his relationship with his mother whose capacities in care and assurance were insufficient or missing (Gilbert, 2000, 74). Ambrosio was denied of maternal or fatherly love at an early age and was afterward raised by Capuchians for most of his life. His basic character, the "warrior heart", which was cleverly, gutsy and delicate, was suppressed during his childhood within the cloister:

"Rather than all inclusive goodness, he adopted a narrow-minded bias for his claim institution... No ponder his imagination.... He ought to have made his character bashful and uncertain... He endured to be pleased, pompous, yearning and over-the-top.... He was adamant when annoyed and brutal in his retribution". From this portrayal it can be expected that the identity of the abbot was unnatural but or maybe a creation of the environment in which he developed up. The phony of his nature is showed in his failure to manage or cope with the quelled impulses and wants of the oblivious. The superego was made on the premise of over the top profound quality and on the beliefs of flawlessness whereas the inner self was prepared to stifle character with the control of its expression.

In arrange to break his characteristic soul, the friars panicked his youthful intellect by setting some time recently him all the repulsions. He undermined him with unceasing pulverization at the slightest botch. Within the conclusion, much appreciated to his devout childhood and discipleship, Ambrosio creates a powerless and bona fide I, an excessively quelled personality, a furious and extreme superhero who inevitably come to equilibrium by making a false identity or self.

"In such times, the competition for predominance between his genuine and obtained personality was striking and mystifying to commonplace with his unique personality". The relationship between Ambrosio's character and the issue of the twosome, or resemblance, within the Gothic novel gets to be clear at this arrange of examination. The friar does not have a steady, and adjusted character as depicted at the starting of the novel, but his true nature steadily rises as brutal, brutal and obtuse. The celebrated and idolized agent of the Church, a symbol of ethical

keenness and good conduct, turns out to be the inverse or maybe the specialist of fiendish and criminal acts. One can contend here that within the same individual there's coexistence between self and non-self (or "other"), a circumstance that can be clarified in terms of evading covered up wants and smothered motivations of character instep, That the outside impact of powerful forces (Bronte, 2013, 61). In truth, the monk's decision would be to acknowledge Matilda's welcome and after that grasp the powers of magic and haziness that would lead him to illuminate it as shown within the mirror scene:

"Ambrosio couldn't bear any more:

His wants had come to the point of franticness. "I gave up!" he shouted, crushing the mirror on the floor:

"Matilda, I am following you! Are doing anything you need to me". The expression of sexual and forceful motivations comes to its crest from this point on. The inner self has misplaced its primitive structure and presently works beneath the direction of fiendish substances, the superego is not as strong and lively the site of the foremost unstable and unpredictable driving forces, have picked up full control over Ambrosio, Identity. His behavior subsequently gets to be comparable to that of a beast that needs to devour its prey as shown amid his to begin with sexual approach to Antonia when he confuses the emotions of the small young lady:

"In this straight to the point confession Ambrosio not controls himself, savage with desire, ... He connected his lips to her lips eagerly, sucked her immaculate, scrumptious breath, damaged with his strong hand the treasures of her breast, and wrapped around him her delicate and adaptable appendages" The words used in this syllable, "brutal", "sucked", "proved", "abused", "injured" provide a clear picture of the inspiration and savagery within the behavior of the minister(Charlotte, 2010, 57). Those ladies come to appear themselves, men to see ladies in the church. And this is not a reason to go to church. The thought of incongruity took root here, where everybody imagines being devout and high-minded when in reality they have fair gone to church to see those around them. A few, like Antonia, go to church for the right reasons. We know that they are ethical since of their "whiteness," the color related with virtue and chastity. Antonia is here to see the popular minister Ambrosio.

Ambrosio is an incredible character in the novel. It appears uncommon for a devout individual to live in such a degenerate city. He encapsulates the church's scorn more than anybody else. He takes after a Gothic legend, "his nose was snared, and his eyes were huge, dark and shimmering." The obscurity interior him and the escalated of his shine emphasize its significance, and the utilize of the word "hack" may be a sexual reference, since we know that Ambrosio endures from his sexual wants and interests.

Luis depicted the recent decrease in Ambrosio's character well within the taking after entry:

"With one hand he gotten Elvira's throat to anticipate her from preceding her clamor... With all his might, he looked for to put a conclusion to its presence." It worked but exceptionally well. Separated from discharging his sexual thought processes, the friar committed the foremost terrible wrongdoing, the assassination of an innocent individual as an expression of some-kinds to identity desires.

What remains in doubt is an investigation of the motives for the transformation of a clear and devout man into the culprit of such disrespectful and befouls acts. The anti-Catholic state of mind in Gothic writing may shed some light on the abbot's behavior (Stoker, 2011, 213). To begin with, the restraint of sexual action that Catholicism forces on anybody who chooses to change over to devout life can be considered a substantial rationale within the case of Ambrosio, but it is likely not the only one. Second, separation from the exterior world and need of social interaction with people, particularly ladies, may legitimize the inability to make honest and genuine relationships with the opposite sex. Third, the need of a steady and enduring relationship in childhood with the mother's identity; this factor may have contributed to the development of fantasies that deviate from physical contact with the inverse sex, an insinuate relationship that never happened at the starting of the monk's life. Fourth, the social status of ladies in a Catholic nation where they are seen as guiltless and unadulterated symbols on the one hand for case, Antonia's character and on the other: the embodiment of evil and savage enticements such as the part of Matilda within the novel.

Conclusions

In conclusion, the character of Ambrosio in the Gothic novel "**The Monk**" is the person who is initially portrayed as one of the most worshiped and revered representatives of the Holy Catholic Church while at the end of the novel he becomes the most worshiped and revered representative of the Holy Catholic Church. A man is so miserable and unfortunate that even the devil rejects him. The motives that explain these declines are related to all aspects that have been explained so far, especially the weaknesses in the man's personality structure. In addition, Ambrosio's character is a complex and compelling character study that challenges easy categorization. His moral ambiguity, psychological complexity, and the impact of his actions on the plot all contribute to a dramatic and thought-provoking outcome. Faith and morality are not the monk's true strengths, but in this case, religion can be considered a form of consolation for someone who has not received much life in terms of affection and wealth. In fact, Ambrosio's strong dedication and attachment to a godly life may be a way to overcome feelings of inferiority and helplessness that belong to his true nature. In a similar way, his criminal and immoral behavior and orientation to evil and supernatural forces may be an attempt by a perverted mind to deal with a chronic sense of helplessness. In the end, the monk reaches the point of no return, there is no possibility of salvation or restoration of his former state, and in the end, death is the only solution to his psychological collapse.

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نمونهي پيکھاتهيی فرۆید بۆ دهروون له تئگه‌يشتن له که‌سايه‌تی ئەم‌برۆسیۆ، کاره‌کته‌ری سه‌ره‌کی رۆمانی گۆتیک، ده‌رویش (راهب)

پوخته:

رهنه‌گه‌ گریمانه ده‌روونییه شیکارییه‌کانی سیگمۆند فرۆید بۆ شیکردنه‌وه‌ی به‌ره‌مه‌ زانستییه‌کان به‌نرخ بن له‌به‌رئه‌وه‌ی پابه‌ندبوونی چاره‌سه‌رکردن به‌ نووسینه‌وه‌ بره‌گه‌یه‌کی به‌نرخ زانیاری لیکدانه‌وه‌ ده‌دات. خۆب‌دنه‌وه‌ی کتیب و تیکست و به‌ره‌مه‌کانی دیکه‌ له‌ پێگه‌ی خالی سه‌ره‌کی چاره‌سه‌رکردنه‌وه‌ ده‌رفه‌ت ده‌دات بۆ شیکردنه‌وه‌ و هه‌له‌سه‌نگاندنی ئەم به‌ره‌مه‌مانه‌ له‌ سه‌ره‌تاوه‌ و کاره‌کانیاندا. رۆمانی گۆتیک چه‌ندین پيکھاته‌ی وه‌ک ترس، دووانه‌یی، خراپ مامه‌له‌کردن له‌گه‌ڵ کۆنترۆڵکردن و سه‌رنج‌راکێشان ده‌دات که‌ ده‌توانرێت به‌ رازیبوون له‌گه‌ڵ نمایشی فرۆیدی فیدباکه‌کانی زانستی وه‌ر‌ب‌گ‌یر‌د‌ر‌ێ‌ت. له‌م توێژینه‌وه‌یه‌دا، کاره‌کته‌ری ئەم‌برۆسیۆ، کاره‌کته‌ری بنه‌په‌تی رۆمانی گۆتیک، به‌ ئاماژه‌دان به‌ گریمانه‌کانی فرۆید ده‌کۆلرێته‌وه‌ که‌ په‌یوه‌ندیان به‌ پيکھاته‌ی یارمه‌تیده‌ریان سێ قۆلی ئەو عه‌قله‌وه‌ هه‌یه‌ که‌ خه‌یاڵ ده‌کات پۆح جیاکراوه‌ته‌وه‌ بۆ سێ به‌ش: کاره‌کته‌ر، وێنه‌ی خۆ، و گه‌وره‌یی. -منداڵیه‌تی. هه‌ر له‌به‌ر ئەم هۆکاره‌ش لیکۆلینه‌وه‌یه‌کی بنه‌په‌تی له‌ ناوه‌رۆکی رۆمانه‌که‌ ئه‌نجامدرا بۆ جیاکردنه‌وه‌ی هه‌موو ئەو پيکھاته‌انه‌ (په‌فتار، باری ده‌روونی، وه‌لامه‌ سۆزداره‌کان، په‌چاوکردن و راستییه‌کان) که‌ په‌یوه‌ندیان به‌ ئەم‌برۆسیۆوه‌ هه‌یه‌ که‌ رهنه‌گه‌ دیدگا په‌رده‌پۆشکراوه‌کانی ناسنامه‌که‌ی پوون بکه‌نه‌وه‌ و، جگه‌ له‌وه‌ش هۆکاره‌کانی خراپه‌کارییه‌ ئەخلاقیه‌که‌ی پوون بکه‌ره‌وه‌.

مساهمة نموذج فرويد البنيوي للعقل في فهم شخصية أمبروسيو الشخصية الرئيسية في الرواية كوتيك الراهب

الملخص:

قد تكون فرضيات التحليل النفسي لسيغموند فرويد ذات قيمة في تحليل الأعمال العلمية نظرًا لأن التزام العلاج بالكتابة يعطي أجزاء تفسيرية قيمة من المعرفة. إن الاطلاع على الكتب وكلمات الأغاني وغيرها من الأعمال من خلال محور العلاج يتيح الفرصة لتحليل وتقييم هذه الأعمال في بدايتها وعملها. تقدم الرواية كوتيك العديد من العناصر مثل الخوف والازدواجية وسوء التعامل مع السيطرة والإغراء التي يمكن ترجمتها بالموافقة على العرض الفرويدي للملاحظات العلمية. يتم في هذا البحث دراسة شخصية أمبروسيو، الشخصية الأساسية في رواية الكوتيك، بالرجوع إلى تأملات فرويد المتعلقة بالبنية المساعدة أو الثلاثية للعقل التي تصور النفس مقسمة إلى ثلاثة أجزاء: الشخصية، الصورة الذاتية، وضخامة. -الطفولية. ولهذا السبب، تم إجراء تحقيق أساسي في محتوى الرواية لتمييز كل تلك المكونات (السلوك، الحالات الذهنية، الاستجابات العاطفية، الاعتبارات والبداهات) المرتبطة بأمبروسيو والتي قد توضح وجهات النظر الخفية لهويته و، بالإضافة إلى توضيح أسباب فسقه الأخلاقي.