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The Ancestor: a Psychoanalytic Study

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Dedication

To my family, my beloved ones, Mary & Amazigh and

Myself

Acknowledgement

I'd like to express my gratitude to my supportive family in the first place; A thanks to the ensemble of teachers throughout my five years of research.

Thank you to my sister and her immense support

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Abstract

This paper gives a psychoanalytic examination of Danielle Trussoni's novel *The Ancestor*. The analysis, which draws on psychoanalytic theories, investigates the complex dynamics of the human psyche and the impact of ancestral history on individual identity. This study delves into topics of identity and the interplay between conscious and unconscious impulses by examining prominent characters and their psychological difficulties. The protagonist embarks on a self-discovery quest, battling repressed desires and ancestral ties. The paper delves deeper into Trussoni's symbolism and imagery, providing complexity to the psychoanalytic interpretation.

Key Word: *The Ancestor*, Psychoanalytic Study, Psychoanalysis

A- Introduction

From ancient Greek tragedies to modern-day novels, both authors and readers have been intrigued by the captivating human mind and its' complexity. For generations, authors have taken advantage of the complexity of the human mind to create entertaining and captivating stories, diving deep into human emotions and unconscious desires.

Genres vary in the vast realm of literature; one of these genres that assess the intricacies of the human psyche is gothic fiction. It is often related to uncanny events and horrific plots, but it also is a gold mine for mental disorders and abnormal personalities. Usually, the characters in gothic fiction suffer from mental illnesses or traumatic events, or we notice a manifestation of the author's unconscious motivations. Either way, this allows us to apply psychoanalysis as literary theory which is the main study of this paper. This paper studies the novel *The Ancestor* by Danielle TRUSSONI through a psychoanalytical lens uncovering the layers of the characters' minds and examining the psychological themes within the pages of this novel.

1- Problem statement

Psychological gothic fiction has grown to be one of the most popular genres of our times due to its fascinating and complex narratives. Previous studies of *The Ancestor* were merely commentaries, reviews, and summaries. They may have dealt with themes and narrative elements; however, it has come to our attention that this fiction needs a comprehensive psychoanalytical analysis. By diving into the depths of the protagonist's psyche, this study seeks to provide an understanding of the psychological landscape of the narrative and contribute to widening the discourse on gothic psychological fiction.

This study aims to shed light on the protagonist's experiences and analyse the character's unconscious conflicts and desires; by using the psychoanalytical theories of

Sigmund Freud and Carl Gustav Jung who are two scholars of great renown in the field of psychology and psychoanalysis. The main examination will be on the protagonist by uncovering her repressed desires and unresolved conflicts, besides recognising and analysing symbols and their impact on the protagonist's reactions and character development.

2- Significance

This psychoanalytic study of the ancestor holds significant implications for several areas of scholarship and literary analysis. First, this study fills a void in the existing literature on *The Ancestor* by offering a novel psychoanalytic perspective that has largely gone untapped. By studying symbolic representations and analysing the character's behaviour. This study expands on previous knowledge of Trussoni's work by providing a better understanding of the novel's topics and narrative features. Moreover, this research has broader implications for our knowledge of the human psyche and how it is depicted in literature.

Furthermore, it digs into the primary characters' unconscious motivations, wants, and conflicts, offering insight into the complex interplay between the aware and unconscious portions of their minds. It contributes to the field of psychological gothic fiction by offering a comprehensive exploration of the characters' psyches and the underlying psychological dimensions within the narrative.

Finally, this psychoanalytic study adds to the realm of gothic fiction by filling an empty slot in the current literature and making a valuable contribution to literature and psychoanalytic literary criticism.

3- Background

The Ancestor is a thrilling gothic novel written by Danielle TRUSSONI an accomplished author and memoirist who is known for her captivating storytelling and eerie style of writing, she is currently the writer of the horror column in the New York Times

newspaper. Published in 2020 the novel contains elements of mystery, thrill, horror and psychology. This novel being a modern gothic fiction has received critics and reviews, but little is done on a deep level of analysis. A psychoanalytical perspective proves insightful when analyzing *The Ancestor*. This study, by applying this approach, attempts to unravel the psychological complexities of Trussoni's protagonist. Reviews and summaries are available and interviews have been held with the author concerning her work such as a summary introducing the novel in an article on the New York Times newspaper written by Carol Goodman on April 7th 2020.

4- Literature review

Although this topic hasn't been tackled before, other literary works have set a foundation for this research. Using psychoanalysis as a literary theory has paved the way for many studies and set an outline on how to address such matters and critically analyse a literary text under the light of psychoanalysis. Moreover, in the realm of gothic literature, studies have been conducted connecting the gothic aspects and the psychology of the characters. A good example is the work of Patricia Murphy entitled *The New Woman Gothic: Reconfiguration of Distress* where she challenges scholarly ideas about the generic location of the gothic and its gendered significance (Margree). This study offers a framework on which we can analyse the female psyche in gothic fiction such as the case of this study.

5- Methodology

This section outlines the methodology used to conduct the psychoanalytical analysis of Trussoni's *The Ancestor*. The aim is to explore the influence of the ancestral identity and the psychological depths of the characters in addition to the examination of symbolic manifestation. For the sake of conducting this research a qualitative methodology was adopted for it fits with the objective of the study. The qualitative method allows the collection of suitable data on which we construct the research for instance the psychoanalysis theory. This

latter helps deepen the study unlike quantitative which provides statistical information. This study relied on databases, scholarly articles and books as secondary sources and the novel entitled *The Ancestor* is a primary source of the research. Key ideas and arguments were extracted from selected literature on psychoanalytic theories and concepts. Furthermore, a psychoanalytic framework was applied to the collected data; following this approach, the data was analysed to develop a coherent psychoanalytic interpretation of *The Ancestor*.

There were a few limitations to mention during this study, starting with the lack of literary work on the novel in addition to the possibility of a subjective and biased interpretation that may interfere with other perspectives.

6- Structure

This work is achieved by dividing it into three chapters. The first chapter provides a historical insight into the origins of psychoanalysis, its founding fathers, and its theories. It helps by giving a context of the theories which are used as tools for this particular analysis. The second chapter revolves around the novel itself providing a summary, stating the characters and further analysis as well as Gothicism in the novel; In addition to a biography about the author and her literary contribution. The third and final chapter is the actual analysis applying literary theory to the protagonist and generating a final interpretation. This work follows the guidelines and style of the Modern Language Association (MLA) the 9th edition.

CHAPTER I

Historical insight upon psychoanalytical approach

A- Beginning of psychoanalysis

1- Greeks and Hebrews:

The modern world might attribute psychology and today's ways of identifying disorder symptoms and healing the mind to Sigmund FREUD. This latter was the founder of psychoanalysis and was named the father of psychology but the truth is that psychology dates way back to ancient times, to the Greeks. (Stephen, Margaret,1995)

According to the APA dictionary, by definition psychology is the study of the mind and behaviour or the supposed collection of behaviours, traits attitudes and so forth that characterize an individual or group. The Greeks were the first to suggest the concept of conscious and subconscious taking for instance the theory of Plato and the philosophy of the soul and the mind. Plato was the student of Socrates this latter hadn't documented nor published any of his ideas but are known nowadays thanks to his students; Thus we can't distinguish Socrates' ideas from Plato's.

Plato mainly focused on the study of the soul and how to achieve happiness through knowledge. According to Plato, the soul inhabits the body until it dies and continues to live in the presence of gods until the next incarnation. He came out with his famous tripartite of the chariot, the charioteer and the two horses. The analogy includes a charioteer that represents the reason, he needs to keep the chariot balanced and to achieve that he has to control the two horses; one is white of a noble breed and represents emotional aspects but is aligned with reason while the other horse is black and represents lust and desires and has to be tamed by the charioteer. (Mikkell,, Sonu,2011)

Although many critics might argue on the credibility of Plato's analogy stating that it is primitive to fit the complexity of the mind, they didn't deny the fact that it was far from being absurd. This theory paved the way for following ideas and centuries later it became a base for

psychoanalysis. We can compare the analogy of Plato's tripartite to Freud's topic of the Id, Ego and Superego which will be discussed in the following pages.

Some critics stated that Greek philosophy and psychology have an immense gap in their reasoning and study of the mind. One critic suggests that Greek theories need Hebraic psychology as a complementary element; he argues that the mind is not only commanded by internal desires but external stressors are a key factor of deteriorating mental health. The critic states that to achieve happiness one must find a purpose in life no matter how little it can be; some people lose their sense of identity and "catastrophize" a minor stressor resulting in misery or suicide. He adds that mental issues are not subject to the mind on its own but exterior factors can play a role in shaping one's state of mind or creating mental disorders such as materialistic things and he gives the example of food. Physical food not only nourishes the body but also affects mental well-being, and other physical things such as physical presence and touch because contrary to the Greek beliefs mental well-being is by good mental health as well as the physical. (Frederick,2017)

2- Stoicism and psychology

Stoics had their own opinion and theories about the human psyche and the function of the mind. They sought happiness through reason and believed that anything out of our control is a leading cause of unfulfilment and mental conflicts. According to stoics the soul is responsible for human function and is a part of a bigger soul that created the universe which is god; and all souls are a part of a huge organism and connected to the cosmos in a way. The way stoics view human response to events is through senses that lead to commanding faculty, unlike the Greeks, this faculty is the heart instead of the mind. Higher cognitive functions are transmitted to the heart and to better understand this concept it is present through a few analogies one of them is the spider and the web, when an insect gets on the web it shakes it which informs the spider of its presence. The spider in this analogy acts as the commanding

faculty (the heart) the web is the five senses that transmit the vibrations and the insect is any exterior stimulator. (Peter, 1988)

According to the stoics, humans are born as a clean sheet of paper ready to be written on, knowledge and psychological states are either extensions or responses to presentations. Stoicism highly valued the truth and believed in its objectivity holding that opinions are weak or false beliefs because it doesn't portray truth as is. Children develop rationality and mature as adults creating the notion of duty and virtue known as the doctrine of appropriation and it's central to stoic ethics.

Plato and Aristotle stated that the soul has both rational and irrational parts using this concept to explain mental conflict. Stoics however denied the existence of rational faculty and developed the theory of passion that was responsible for mental conflict. It had four elements, the first two 'excessive impulse' and 'an impulse to disobedient to reason' which is similar to the irrational theory of the Greeks but the stoics defined it as follows; an impulse driven by passion affecting the soul the newer the passion the stronger the impulse but it weakens overtime as the passion fades away. The third and fourth element 'false judgment or opinion' and 'a fluttering of the soul' acts as the rational part of the soul stating that passion is opposite to reason and is an error of faculty based on false judgment.

Wealth status and power are indifferent to happiness and they are beyond human control; only virtues are truly good. Valuing something indifferent is forming a false judgment and experiencing passion which deviates one from true happiness.

3- Jean-Martin Charcot

a- Early life and career

Born in 1825 Paris France, Charcot grew up in a time when neurology wasn't a recognized field of study. Thanks to his artistic abilities he had a strong visual memory that allowed him to record patterns in the field of medicine. Being a brilliant student he was the only one of his siblings to receive higher education due to his father's financial restriction. Eventually graduating from medical school at the age of 23; he mastered French English German and Italian which allowed him to access much medical literature building his knowledge around a variety of subjects. (Young-Brueh, 2008)

Charcot worked as an intern at the Hospital de Salpetriere post-graduation. His thesis on the differentiation of gout from chronic rheumatoid arthritis granted him the position of chef de Clinique for three years to later become a physician at the hospital in Paris.

During the Franco-Perussian war, he temporarily became a Professor of Pathological Anatomy at the University of Paris. Most of the data he collected was through observation and recognized the relationship between clinical and anatomical findings. He used unique techniques to teach his students by providing cadavers. Some of his students who excelled and became physicians themselves are Charles Babinski, Sigmund Freud and Giles de la Tourette.

(Mitchell, Black, 1995)

b- Contribution to Psychology:

Although Charcot was a neurologist, he made some remarkable contributions to the field of psychology by treating hysteria through hypnosis, a method that's still valuable and used today. Charcot became interested in the condition known as hysteria at the time. A neurologist was immediately interested since it appeared to be a mental disease with physical indications. He felt that hysteria was caused by an inherited weak neurological system. It might be triggered by a traumatic incident, such as a car accident, but it was then persistent and irrevocable. He learned the method of hypnosis to examine the hysterics under his care and quickly became a master of the relatively new "science." Charcot believed that hypnosis was extremely similar to hysteria, thus he hypnotised his patients to produce and investigate their symptoms. He had no intention of curing them through hypnosis. (Roudinesco, Jacques, 1997)

Among Charcot's students were Alfred Benet, Pierre Janet, and Sigmund Freud. They were impressed by Charcot and went on to employ hypnosis in their way, although they disagreed with their teacher that it was a neurological phenomenon. They thought the hypnotic state to be psychological. Charcot's studies also included other parts of neurology. He was the first to describe the degeneration of ligaments and joint surfaces as a result of lack of usage or control, which is today known as Charcot's joint. He conducted studies to identify the areas of the brain responsible for specific nerve functions and established the significance of tiny arteries in cerebral haemorrhage.

<https://www.pbs.org/wgbh/aso/databank/entries/bhchar.html>

4- Josef Breuer

a- Early life

Josef Breuer was born in 1842 in Vienna, Austria. His mother died when he was four years old, leaving him to be raised by his grandmother and father. Breuer was taught by his father, who taught Jewish religion to members of their community until he started school at the age of eight. Breuer became a practising physician and opened a medical practice in Vienna in 1871. He worked as a family doctor in Vienna, where he treated numerous university professors and members of high society. In his family practice, he encountered a wide range of patients, including the renowned "Anna O," whose case led to his contributions to psychology in 1880. (Roazen,2011)

b- Hypnosis and cathartic in treating hysteria

Between 1880 and 1882, Breuer treated a female patient in his medical practice who was given the now-famous alias Anna O in his subsequent publications. She complained of a nervous cough and a variety of other symptoms, including mood swings, changes in her state of awareness, visual distortions, an unexplained inability to move, and an inability to communicate. In Breuer's day, an inexplicable cluster of symptoms like this was commonly referred to as hysteria. Breuer had numerous lengthy conversations with Anna O. to diagnose and treat her symptoms when they were likely to emerge, and what occasionally caused them to lessen. Breuer found that when Anna O. was interviewed, her symptoms generally lessened if she was able to recall and discuss the time when they initially emerged, as well as tell him about her emotional responses to her symptoms. Based on this discovery, Breuer devised a method for Anna O. to gradually recollect the onset of her symptoms in reverse chronological order. When she was able to offer a thorough narrative of the first time she encountered the condition, her symptoms seemed to improve. Hypnosis was frequently used to help Anna O. recollect her symptoms during treatment. (Ellenberger, 1993)

The cathartic approach was named after Breuer's successful treatment of Anna O. Based on his treatment of her case; he concluded that symptoms like anxiety, sadness, stress sensitivity, and irritability were frequently the product of unconscious processes that could only be cured if they were brought into consciousness. Breuer discussed Anna O.'s case with Sigmund Freud in 1882, who was interested in the procedure and began employing it with people he treated in his practice. Breuer and Freud worked on a preliminary paper on the cathartic method titled "On the Psychic Mechanisms of Hysterical Phenomena." Two years later, Breuer and Freud collaborated on the book *Studies on Hysteria*, which became the core of psychoanalytic practice. (Ellenberger, 1993)

5- Sigmund Freud:

Sigmund Freud, the father of psychoanalysis, was born in Austria and spent the majority of his youth and adult life in Vienna. He went to medical school and became a neurologist, receiving his medical degree in 1881. Soon after graduating, he established his practice and began treating patients with psychological illnesses. Dr. Josef Breuer's unusual encounter with a patient, "Anna O.," who endured a variety of clinical complaints with no obvious physical cause drew his attention. He attended some sessions with Breuer and observed the hypnosis and cathartic procedure in treating hysterical Anna.

Psychoanalysis is a theory that arose as a result of Freud's work and has had a long-lasting influence on psychology and psychotherapy. Freud founded psychoanalysis and popularized concepts such as the conscious and unconscious mind, the id, ego, and superego, dream interpretation, and psychosexual development. (Jones, 1961)

The work of Sigmund Freud, who developed his ideas in Vienna in the late nineteenth century, is the foundation of psychoanalytic thought. Freud's beliefs were founded on clinical observations of people suffering from mental illnesses. Many psychiatric issues, he believed,

were caused by unconscious tensions that could be traced back to early childhood events. At the time, Freud's ideas regarding the structure of the mind were groundbreaking.

a- Freudian conscious, subconscious and unconscious:

1- Conscious

Psychopathologies, which result in mental illness within a subject, are central to Freud's theory. The human mind, according to Freud, has three levels of awareness or consciousness. People are affected by the introduction of these psychopathologies, which necessitates more than simply discussing them. Psychoanalysis is an effective treatment for these deeply rooted psychopathologies.

Because consciousness is best defined as being aware of something and being able to recollect it, it would appear simple to classify only those occurrences we can recall as human brain processes. This viewpoint is challenged by two factors. First, it is estimated that only around 10% of the mind's work is composed of conscious cognition; second, this viewpoint does not account for the random occurrences that occur within the mind.

The conscious mind's capacities can address the following two functions:

Its' capacity to direct your attention and ability to conceive of what is not real. While the conscious mind is a vital partner in the human mind's triad, it also serves as a scanner for us. It will perceive an occurrence, stimulate a need to react, and then, depending on the significance of the event, store it in the unconscious or subconscious areas of the human mind, where it will remain accessible to us. (Beregeret,1973)

2- Subconscious:

The subconscious is the warehouse for any recent memories that require quick recollection, such as the phone number or the name of someone recently met. It also contains

current information utilised daily, such as repeated thoughts, behaviour patterns, routines, and moods.

The mind/body experience's workhorse the subconscious mind of Sigmund Freud serves as the mind's random access memory (RAM). Hence, the unconscious mind can be viewed as the source of dreams and automatic thoughts (those that appear without apparent reason), as well as a collection of forgotten memories (which may still be accessible to consciousness at some point in the future), and the centre of implicit understanding (those things that we have acquired so well that we do them without thinking). (Beregeret,1973)

3- Unconscious:

All of our memories and prior experiences are stored in the unconscious mind. These are memories that have been repressed as a result of trauma, as well as recollections that have simply been consciously forgotten and are no longer meaningful to us (automatic thoughts). Our views, habits, and behaviours are developed as a result of our memories and experiences.

A study of the previous illustration reveals the unconscious, which sits deeper in the mind beneath the subconscious. Although the subconscious and unconscious minds are inextricably linked and deal with comparable issues, the unconscious mind is the cellar, or underground library, of all your memories, habits, and behaviours. It is the repository for all of your deep-seated emotions that have been programmed into you from birth.

According to Freud's psychoanalytic theory, required change can occur in the unconscious mind through the use of psychoanalysis (“Freud’s Model of the Human Mind | Journal Psyche”). (Beregeret, 1973)

b- Id, Ego and Superego:

According to Freud's psychoanalytic theory, psychoanalysis can effect necessary transformation in the unconscious mind.

According to Freud's psychoanalytic theory, the id is the primitive and instinctual part of the mind that includes aggressive and sexual impulses as well as hidden memories, the super-ego functions as an ethical conscience, and the ego is the realistic component that regulates between the urges of the id and the super-ego.

Although each aspect of the personality has distinct characteristics, they interact to form a whole, and each part contributes differently to an individual's behaviour. (Beregeret,2011)

1- The Id:

The id is a portion of the unconscious that encompasses all of the wants and impulses; including what is known as the libido, a type of generalised sexual energy used for everything from survival instincts to art appreciation. The id is also obstinate because it exclusively responds to what Freud dubbed the pleasure principle (if it feels good, do it) and nothing else.

It is made up of all the inherited (i.e., biological) components of personality that are present at birth, such as the sexual (life) instinct - Eros (which contains the libido) and the aggressive (death) impulse. The id is the impulsive (and unconscious) component of our psyche that responds to basic urges, needs and desires directly and quickly. The newborn child's personality is all id, and it is only later that an ego and super-ego emerge. (Beregeret, 2011)

2- The Ego:

The ego serves as a filter for the id, acting as a channel for and a check on our unconscious urges. The ego guarantees that our demands are addressed in a socially acceptable manner. It is aimed at navigating reality and begins to develop during childhood. (Beregeret, 2011)

3- The superego:

The ego serves as a filter for the id, acting as a channel for and a check on our unconscious urges. The ego guarantees that our demands are addressed in a socially acceptable manner. It is aimed at navigating reality and begins to develop during childhood.

These three components above need to be balanced for a healthy personality; however, a traumatic event can result in one of these elements taking over the whole personality and causing mental disorders. Despite its long-lasting influence on psychology and psychotherapy, psychoanalytic theory has limitations. Many of Freud's concepts are difficult to test scientifically, and several components of his theory are outmoded or wrong, according to critics. However, psychoanalysis is still used today, and many of its fundamental principles have been incorporated into various types of therapy. (Beregeret, 2011)

6- Carl Jung:

a- Early life:

Carl Jung, full name Carl Gustav Jung, was a Swiss psychologist and psychiatrist who established analytic psychology, in some ways a response to Sigmund Freud's psychoanalysis. Jung proposed and expanded on the concepts of extraversion and introversion, archetypes, and the collective unconscious. His work has had an impact on psychiatry as well as the study of religion, literature, and other subjects.

Jung was the son of a clergyman and a philologist. His childhood was lonely while being enlivened by a creative imagination, and he watched the actions of his parents and teachers from an early age, which he attempted to resolve. He tried to express his own experience of God to his father, who had a losing faith in religion. The elder Jung was a compassionate and patient guy in many ways, but neither he nor his son could comprehend each other. Jung appeared to be destined to become a pastor, as there were clerics on both sides of his family.

In his teens, he stumbled upon philosophy and read extensively, and this, combined with his early disappointments, drove him to abandon his strong family tradition and pursue medicine and become a psychiatrist. He attended the universities of Basel (1895-1900) and Zürich (1895-1900). Later in his career, he was appointed as a professor of psychology at the Federal Polytechnical University of Zürich (1933-41) and a professor of medical psychology at the University of Basel (1943). His personal experience, ongoing psychoanalytic practice, and broad historical knowledge put him in a unique position to remark on current events. (Bair,2004)

b- Jung and Freud:

These studies, which established him as an internationally renowned psychiatrist, helped him to understand Freud's investigations; his findings validated many of Freud's beliefs, and he was Freud's close partner for five years (between 1907 and 1912). He held key positions in the psychoanalytic movement and was largely regarded as the most likely successor to psychoanalysis's founder. This, however, was not to be the outcome of their relationship. The collaboration ended due to temperamental factors as well as ideological differences. Jung and Freud were at odds at this point, primarily over the latter's insistence on the sexual basis of neurosis. The release of Jung's *Wandlungen und Symbole der Libido* (Psychology of the Unconscious, 1916) in 1912 sparked a severe debate, as it contradicted many of Freud's beliefs. (McLean,1997)

c- Theories:

1- Libido:

Jung differed from Freud on the importance of sexuality. He thought libido was more than just sexual energy, but more generalised psychic energy.

The objective of mental energy, according to Jung, was to stimulate the individual in a variety of significant ways, including spiritually, intellectually, and creatively. It was also a source of motivation for individuals seeking pleasure and reducing conflict. (Jung,1961)

2- The unconscious:

Jung, like Freud (and Erikson), saw the psyche as a collection of separate but interacting systems, the three main ones being the ego, the personal unconscious, and the collective unconscious. The ego, according to Jung, represents the conscious mind and includes the thoughts, memories, and emotions that a person is aware of.

Jung like Freud, emphasised the role of the unconscious in connection to personality. He did, however, postulate that the unconscious is divided into two layers.

The first layer, known as the personal unconscious, is similar to Freud's version of the unconscious. The personal unconscious holds both forgotten knowledge and suppressed memories. Jung defined complexes as an important component of the personal unconscious. A complex is a grouping of thoughts, feelings, attitudes, and memories that revolve around a single subject. The more elements a complex has, the stronger its influence on the individual. Jung also believed that the inner unconscious was considerably closer to the surface than Freud suggested, and Jungian treatment focuses less on repressed childhood events. It is the present and the future, in his opinion, that holds the key to both the understanding and therapy of neurosis. (Jung,1968)

3- The collective unconscious:

The most significant difference between Jung and Freud, however, is Jung's concept of the collective (or transpersonal) unconscious. This is his most innovative and contentious contribution to personality theory. The collective unconscious is a universal version of the

personal unconscious that contains mental patterns or memory traces shared by all members of the human species (Jung, 1928).

These ancestral memories, which Jung referred to as archetypes, are reflected in diverse civilizations by universal themes conveyed via literature, art, and dreams. The human mind, according to Jung, contains innate qualities "imprinted" on it as a result of evolution. These general tendencies are inherited from our ancestors. Fear of the dark, or snakes and spiders, are two examples, and it's worth noting that this idea has lately been resurrected in the theory of prepared conditioning.

However, components of the collective unconscious that have grown into independent sub-systems of the psyche are more essential than individual inclinations. These ancestral memories and pictures were dubbed archetypes by Jung. (Jung,1971)

4- Archetypes:

Carl Jung defined Jungian archetypes as pictures and themes derived from the collective unconscious. Archetypes have cross-cultural connotations and may appear in dreams, literature, art, or religion. According to Jung, symbols from different cultures are frequently extremely similar since they evolved from archetypes shared by the entire human race and are part of our collective unconscious.

According to Jung, our primal history serves as the foundation of the human psyche, driving and shaping current behaviour. Jung claimed to have identified a huge number of archetypes, but he concentrated on four in particular.

Jung defined these archetypes as follows the self, the persona, the shadow and the anima and animus. (Jung, 1959)

5- The persona:

The persona (or mask) is the public face we show the world. It hides our true personality, and Jung refers to it as the "conformity" archetype. This is the public face or role that a person presents to others as someone other than who they truly are (similar to an actor). (Jung, 1964)

6- Anima and animus:

The anima/animus is another archetype. The "anima/animus" is a mirror image of our biological sex, representing the unconscious feminine side in males and masculine tendencies in females. Because of millennia of coexistence, each sex adopts the attitudes and behaviours of the other. A woman's mind has male aspects (the animus archetype), while a man's psyche contains feminine aspects (the anima archetype). (Jung, 1959)

7- The shadow:

The shadow comes next. This is the animal side of our personalities (similar to Freud's id). It is the wellspring of our creative as well as destructive energies. According to evolutionary theory, Jung's archetypes may reflect predispositions that once had survival value. (Jung, 1959)

8- The self:

Finally, there is the self, which gives experience a sense of oneness. According to Jung, the ultimate goal of every individual is to achieve a state of selfhood), and Jung is progressing in this direction.

That was Jung's belief, and in his book "The Undiscovered Self," he maintained that "man's progressive alienation from his instinctual foundation" causes many of the difficulties of modern life. One component of this is his perspective on the importance of the anima and animus. According to Jung, these archetypes are the result of the collective experience of men and women living together.

However, in modern Western civilisation, males are discouraged from expressing their feminine side and women are discouraged from displaying their masculine side. According to Jung, this impeded the entire psychological development of both sexes.

Together with the dominant patriarchal culture of Western civilization, this has resulted in the devaluation of feminine attributes entirely, and the supremacy of the persona (the mask) has raised insincerity to a way of life that millions take for granted in their daily lives. (“Carl Jung’s Theories: Archetypes, Personality, and Collective Unconscious”)

More scholars based their research on Freud's work and they either agreed and reinforced the theory or brought their changes like Carl Gustave Jung.

Some of the other scholars we mention are Alfred Adler who developed group psychology; Melanie Klein Freud's daughter Anna Freud who followed her father's steps and published a book titled Ego.

Psychoanalysis is not flawless but that does not negate its utility in today's use by psychologists for its huge contribution in psychotherapy. It heavily influenced the modern world and mental illness treatments. (Jung1989).

B- The impact of psychoanalysis on academic and scientific research:

Freud's work heavily influenced modern psychology in treating mental illnesses. He is known as the father of psychology for his vast contribution to this field and for his methods of diagnosis and treatment. In addition to the other theories that rose from psychoanalysis such as Jung's archetypes which share roots with psychoanalysis but with a bit of modifications and a different point of view.

Psychotherapy is one of the methods psychologists like to use in diagnosis. Restoring childhood memories and trying to find the trigger for one's disorder and the cause of trauma is one of Freud's approaches.

Psychoanalysis has paved the way for future psychologists to create a manual used all across the United States and many other parts of the world. This manual entitled DSM: The Diagnostic and Statistical Manual of Mental Disorders was published by the American Psychology Association (APA) in collaboration with the National Commission on Mental Hygiene in 1917. This served as a classification of mental disorders collected through health statistics across mental hospitals. This first edition focused on the current mental disorders of that time which are mania, melancholia, monomania, paresis, dementia, dipsomania, and epilepsy.

Post the second world war The United States Army later devised (and the Veterans Administration updated) a far broader classification system to better accommodate the outpatient presentations of World War II personnel and veterans. At the same time, the World Health Organisation (WHO) released the sixth version of the International Classification of Diseases (ICD), which contained a section for mental disorders for the first time. The Veterans Administration categorization strongly affected ICD-6, which includes ten categories for psychoses and psychoneuroses and seven categories for character, behaviour, and intellectual impairments. The APA Committee on Nomenclature and Statistics created a variation of the ICD-6, which was released as the first edition of the DSM in 1952. The DSM comprised a lexicon of diagnostic category descriptions and was the first authoritative manual of mental diseases to focus on clinical application.

The DSM and DSM-II, the third edition (DSM-III) was developed in tandem with the development of the next version of the ICD, ICD-9, which was published in 1975 and implemented in 1978. DSM-III development began in 1974, with publication in 1980.

DSM-III had several significant changes, such as explicit diagnostic criteria, a multi-axial diagnostic assessment method, and an approach that aimed to be neutral in terms of the origins of mental diseases. This effort was supported by substantial work on designing psychiatric interviews for research and therapeutic use, as well as constructing and validating diagnostic criteria.

DSM-IV was released in 1994. It was the result of a six-year effort involving over 1,000 people and various professional organisations. Much of the work entailed doing a thorough assessment of the literature to develop a solid empirical foundation for making changes. The categorization has undergone numerous revisions. This edition of DSM 4 has somehow abandoned psychoanalysis and instead followed a Biopsychosocial approach. ("DSM History")

C- Psychoanalysis and literature:

Psychoanalysis as any other theory may be applied to literary texts. A psychoanalytical reading (such as this study) aims to analyse literary texts on many levels, either completely or one of these levels sufficiently. It could study the mind of the author for some literary works have some unconscious manifestations of the author or it may attempt to relate some of the text's events to the author's life.

The motivations and behaviours of certain characters in an author's work can be analysed and explained using psychoanalytic literary criticism. A widely used example is Freud's analysis of Shakespeare's play Hamlet. Freud first utilised Shakespeare's Hamlet to demonstrate the Oedipus complex in action. According to Freud, the Oedipus complex is

repressed' in Hamlet, and 'we only learn of its presence via its constraining repercussions'. Many commentators are troubled by Hamlet's hesitation throughout much of the play to exact revenge on his uncle for his father's murder. Most of the play's intensity stems from Hamlet's moral struggle with the thought of avenging his father. ("StudySmarter UK")

Another way to apply psychoanalysis as a literary theory is by studying the mind of the audience because it speaks to the universal unconscious mind, psychoanalytic literary criticism can be used to explain why certain works are particularly appealing to a wide audience. It also can be used to investigate why an author makes specific linguistic and symbolic choices for use in a book.

Chapter II

The Case Study of The Ancestor

A- Novel synopsis:

The Ancestor by Danielle TRUSSONI is a novel that was released on April 7th, 2020, and tells the narrative of Alberta MONTEBIANCO. The book is the primary source for the study, and this section will provide a summary of its content to gain a better understanding and lay the groundwork for further analysis.

This fictitious novel follows Bert Monte; a regular American woman who faces challenges in her marriage to Luca because the two of them struggle with infertility and have had multiple miscarriages and stillbirths.

Bert receives a letter in the mail with a fancy seal one Christmas day; as she opens it to read its contents, she is astonished to discover that the message was written in Italian, a language Bert does not speak. Bert discovers, with the assistance of Luca's grandma Nona, that she is the last heir of a wealthy Italian family. A few days later, a well-dressed man knocks on her home, announcing himself as the lawyer for the Montebianco family.

Bert soon learns that her name is Alberta Isabelle Eleanor Vitoria Montebianco, that her inherited estate is somewhere in the Alps, and that she must fly to Italy to claim anything she owns. Despite Nona's warning, Bert and Luca fly to Turin and receive a wallet full of Euros, a new wardrobe, and a luxurious stay at a Turin hotel. During their vacation, the couple had a disagreement that resulted in Luca returning to the United States and Bert boarding a helicopter that carried her to the Montebianco castle.

The lawyers agreed to fetch her up in a week, but she had been detained for months. She meets the family's secretary Basil, as well as the servants Greta, Sal, and Bernadette. Bert periodically gets lost as she roams the dimly lit castle's corridors with its high ceilings and complicated passageways; yet, she discovers more rooms with strangely unusual artefacts such as a killed goat bleeding on the floor in a remote dark room.

Bert encounters Dolores, her grandfather's sister-in-law, during her stay in the castle, who teaches her more about the family's history each time they meet. Bert comes across her great-great Grandmother Eleanor's memoir, in which she documents the birth of her daughter Vitoria (vita) and her strange malformation, which could not be explained at the time. Vita was born with a noticeably larger head than the typical child, a malformed spine, strange bone structure, terrifying gigantic blue eyes, a wide grin, and a layer of white hair almost fur-like covering her entire body. Vita didn't socialize with her peers as she grew up, and her mother Eleanor recounts Vita's brutality and horrible conduct in her memoir. Despite the villagers' several tries to get rid of the monster Vita, her mother refuses and fakes her death to silence the people, and Vita is kept in the castle away from people's eyes.

Vita was raped by troops while she was a teenager, and as a result, she had two sons, Guillaume and Giovanni, who bore the surname Montebianco. Giovanni, Bert's grandfather, immigrated to the United States with his wife and children a few years after Bert was born. Her entire childhood, she had no idea why her grandfather left Italy, among other inquiries, but regrettably, her parents and grandparents died before she could ask any of these concerns.

Bert eventually uncovers family secrets and seeks answers to her inquiries as events unfold. She was first furious and desired to leave. She struggled to find a phone and dialled her husband, pleading that he would come to retrieve her. Our protagonist had heard and read rumours about the monster of Nevenero from the hotel in Turin to her stay in the castle; a white tall creature that resembles a human being with long white hair, wide blue eyes, and big strange feet that were reportedly seen their marks on the snow by locals. Bert discovered objects that appeared to belong to these beings known as the icemen while exploring the castle, such as a thick and long lock of white hair displayed on a shelf in one of the rooms. Bert thought this sounded like a legend because she didn't believe anything like that might have existed. Bert tries to leave for weeks until one day she decides to run away down to the

village, knowing full well that the only way out is by helicopter; she goes through the thick snow making her way to the village; she is all soaked and freezing until she finally made it and found a house that appeared to be inhabited; she knocked on the door and found a French couple who let her in, allowing her to sit by the fire and feed her a wonderful lunch of rabbit meat, she fell asleep on their couch only to wake up tied up barefoot with a strange man studying her feet and photographing her, excited to use her as a research subject due to her odd feet. Soon after, Sal breaks in and shoots the French couple, ties up the mad scientist, and picks up Bert, but she breaks away from his clutches and begins running, only to discover that Sal had shot her and taken her back to the castle. Bert was cared for and supported by Greta the servant until one night Vita came to visit and offered her some medications for a faster recovery; from then on she frequently went to Vita's chamber and began learning more about her ancestors. Bert calmly waited for Luca to come and take her back home until one day she heard Sal's dogs at the gate and sprinting there, only to find the frozen corpses of Luca and his father who had come to her rescue.

As the days passed and spring arrived, Bert went outside to take a walk in the garden and saw Vita talking to two tall white men with long white hair and large blue eyes like Vita's. Vita motions to Bert to approach, and this is her first encounter with the icemen.

The icemen captivated Alberta the first time she saw them; they were two tall men named Aki and Jabi, with long white hair and enormous blue eyes, and they resembled Vita. Alberta was taken aback by their appeal and went on staring; although beauty is typically associated with women, Alberta stated that they were beautiful.

The protagonist discovers that Vita had been providing them with medication, bandages, and other supplies throughout her life; however, due to her illness, she was unable to meet them, so Bert took the leather sac containing supplies and followed the path Aki had

shown her climbing through the mountain in search of the village. She later met Aki, who carried her back to the village due to her leg injuries. Alberta studies her surroundings as she arrives in the settlement and discovers a large tribe of icemen coming out of their huts towards her before being struck by Jabi with a boulder on the head till he knocks her down. She encounters Uma, Aki's sister, who treats her wounds; only Uma and Aki speak English thanks to Vita who educated them as children when she visited the area frequently.

Alberta learns a lot about the social lives of the homo-sapiens known as icemen in the local area. She found them to be incredibly gregarious, relying on one other for nearly everything, including food and work, and even raising their children was the responsibility of the entire tribe, not only their parents. Bert meets pregnant Ciba, Aki's wife, during her stay in the village, and despite the language barrier, they communicate. A few days later, Aki brings a small redhead girl named Anne from the mountains while she is skiing with her parents, accidentally injuring her arm and putting her in danger. Ciba approaches labour as the girl becomes increasingly ill. Bert was upset that Aki had stolen the young girl and that her condition was deteriorating. Alberta and Ciba were picking berries one day when Ciba felt a terrible ache and discovered she was giving birth. Alberta rushed to find Uma to deliver the baby, but Ciba died as a result. Aki rejected his daughter, blaming her for his wife's death, but Alberta looked after her, noticing that she wasn't as deformed as Vita but she had hairless skin and a straight spine and the only sign was having a hooked toe with flat feet, unlike the people of her tribe. This reminds Bert of the journal of one of her ancestors, Leopold, who mated with a homosapien, resulting in the family's mutation, his genes, reappeared in Ciba's child.

Alberta awoke one night to discover that the little girl had vanished; due to her poor health, Bert began to suspect that the girl had died and been abducted by someone in the hamlet. As she stood up, she observed that most of the villages were missing, and she noticed smoke rising from a higher elevation, so she went, and to her amazement, they were all

gathered there, doing some type of ritual; setting a large fire and preparing to burn the deceased girl's corpse. Bert was indeed sad for Anna, but she couldn't do anything.

Alberta was straining to feed Ciba's daughter because she needed to be nursed and not being her real mother made it such a hurdle. Alberta, who grew fond of the infant, miraculously lactated and fed the child, ultimately becoming her mother.

Noticing the icemen's primitive existence, Bert decided that Ciba's daughter would have a better life in a more civilized atmosphere, so she took her and fled back to the castle, away from the village. Aki followed her to claim his daughter, but Alberta refused and made him a bargain he couldn't refuse: she agreed to provide them with whatever medication and supplies they needed in exchange for keeping the child. Using her Montebianco riches, Bert was able to shelter the girl and keep her out of sight of the public, repeating the story of Eleanor and Vita.

B- Further analysis

Many gothic aspects are present throughout the plot; therefore, it is easy to assume that the ancestor belongs to the gothic genre. But, before we get into the gothic elements, I'd like to point out that the novel in question is a Bildungsroman, in which the protagonist goes through various events and is placed in difficult situations. She eventually had to take action and make decisions, and she matured on a character and personality level. Bert first moved from a cautious, emotional woman who was undecided to a strong, risk-taking woman who activated her survival instinct.

C- Gothicism in the novel

There are a few gothic themes to notice, beginning with the letter itself, which came from an unknown sender and was written in a completely foreign language to Bert's understanding.

Once Alberta arrives at the castle, the first thing she observes is the surroundings: a barely inhabited, massive castle deep in the Alps with no way out unless by helicopter. Furthermore, the unsettling weather, which is always dreary, cold, and dark, Aside from the massive snowdrifts around the castle and the rare sunlight streaming through the windows, the castle's structure is another characteristic of Gothicism, with high ceilings, lengthy halls, secret tunnels, mystery rooms, and antique artefacts.

For the majority of the chapters, supernatural elements played an important role. Rumours spread about monsters roaming the Alps, and peasants testified about their looks and ferocity.

Mentioning the Montebianco curse and claiming that their blood has been impure for many generations, as well as superstitious assertions about Vita's birth, nature, and aggressive conduct as a child. When reading Vita's mother's memoir, it is said that people were superstitious and believed in mystical abilities at the time. Vita was thought to be a demonic creature because of her peculiarity and violent temperament, and her mother attempted to treat her through exorcism before discovering her malformation was the result of a genetic mutation.

Most gothic written works feature the murder or death of certain characters; in *The Ancestor*, this occurs over several periods, beginning with the unexplained death of Alberta's grandfather and progressing to the discovery of the reality of his death, which was suicide. Just a few chapters later, Dolores dies as an outcome of her plan: poisoning Vita's drink and drinking it herself because Gretta had switched the cups.

In this chapter, we see not only the death of Luca and his father freezing to death while attempting to save Bert but also the motive behind it, which is Luca's love for Bert. This leads us to the next element, romance, which is usually significant in gothic narratives with tragic endings like Luca's.

D- Characters:

Bert is the novel's protagonist. An Italian-born American citizen. She is cautious, nervous, and sensitive at first, but as events unfold, she becomes the polar opposite of what she was; she becomes stronger, smarter, and a risk-taker. All of her experiences serve to build her new personality.

Luca: a side character and Bert's spouse, who is also of Italian descent. He is the average husband who ends up risking his life heroically to save his wife but fails to do so.

Nona: Luca's grandmother, warns Bert against travelling to Italy. She is cautious and sceptical of the letter, and she advises Bert to simply disregard it.

Gretta is a side character and a maid at the Montebianco castle; she is quiet and strangely appears to have no feelings, but it turns out that she is mourning the loss of her son.

Sal is a supporting character who works for the Montebianco family to settle their debt. He is quiet, earnest, and well-versed in a variety of subjects.

Basil is an intelligent man who works in the Montebianco family's library and archives. Bert frequently receives information about his family from him.

Vita: Bert's great-grandmother, she has an irregularity in her anatomy, and secrets are revealed a few chapters later to indicate that Vita is the consequence of a mutation. Vita has a strong personality, knowledge, and wit, and she is full of mysteries that have helped Bert learn more about her ancestors.

Aki: a homosapien met by the protagonist in the later chapters; he acquired English and speaks with Vita and Bert. He has a basic mentality, yet he learns quickly.

Jabi is a more primitive homosapien than Aki; he is angry and violent.

Uma: Aki's sister who learned English with her brother at Vita's hands; she is intelligent and knows how to utilise plants and treat the tribe's injured.

Ciba: Aki's wife, with whom she had a child. Despite her kindness, she passes away during labour.

Isabelle: Ciba's daughter who was nursed and adopted by Bert.

E- About the author:

Danielle Trussoni was born on November 9, 1973, in Louisiana Crosse, Wisconsin. She got a Bachelor of History and English from the University of Wisconsin-Madison in 1996 and a Master of Fine Arts in Fiction from the Iowa Writers' Workshop in 2002.

Her works include four books, the most recent of which is *Falling Through the Earth* (2006). *Angelology* (2010), *Angelopolis* (2012), and *The Fortress* (2016) are her previous works. Her work has been frequently anthologized and has appeared in *The New York Times Book Review*, *The Guardian*, *The New York Times Magazine*, and *Tin House*, among other publications.

She has lived in Japan, Bulgaria, England, and France for lengthy periods.

Trussoni now resides in New York City. She resided in France from 2009 to 2012, and her upcoming memoir, *The Magic Castle*, is about this time in her life.

F- Literary contribution

Danielle Trussoni is the *New York Times*, *USA Today*, and *Sunday Times* bestselling author of *Angelology* and *Angelopolis*, two supernatural thrillers. She presently writes the *New York Times Book Review's* Horror column and has recently served as a juror for the Pulitzer Prize in Fiction. Trussoni received her MFA in Fiction from the Iowa Writers'

Workshop, where she was honoured by the Michener-Copernicus Society of America. Her books have been translated into more than thirty different languages. The New York Times named *Falling Through the Earth: A Memoir*, which dealt with her efforts to understand her father and his experiences as a tunnel rat during the Vietnam War, one of the Ten Best Books of 2006. *Falling Through the Earth* won the Michener-Copernicus Society of America Award, Elle Magazine's Reader's Choice Award in April 2006, and a Book Sense Pick in March 2006.

Chapter III

A Psychoanalytical Study of The Ancestor

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A- A Psychoanalytical Study of The Ancestor:

This study will focus on the protagonist in the first place and will proceed to give a wider perspective on the whole novel in general. This former will use a few psychoanalysis theories as a lens to look through the character and identify some psychoanalytical elements.

First, the novel, as mentioned in the previous chapter, is a Bildungsroman which means a tale that highlights the development and growth of a character or several. In the case of this study, it is one character and it is the protagonist named Alberta. In psychoanalysis, there is a similar concept called "*la blessure narcissique*" which translates to narcissistic injury or wound. But first, let's define this concept; it is when an individual has an image about themselves and due to an event they discover that the reality is something completely different as Freud stated that the human is not the master of his desires. This wound results in feelings like humiliation, realization of their personality, violent behaviour...etc. (Lamy, 2018)

Narcissistic injury describes damage to the individual's experience of their 'real self'. In its more extreme forms, individuals are left with no awareness at all of who they are. In the less extreme variations of this disorder, there is often a vague comprehension of the real self but also a rejection of it. ("Narcissistic Injury: What It Means and Why It Happens?")

Narcissistic injury doesn't have to happen to someone diagnosed with narcissism borderline disorder but can happen to someone who has an exaggerated perception of themselves and feels entitled to several things in life. In the case of this study, the protagonist is not necessarily a narcissist but she feels entitled and her self-perception alters throughout the events. Perfectionism is another attribute of narcissistic people where they attempt to achieve a perfect and grandiose image to receive people's admiration. (Dor, 2020)

In the case of this study, the protagonist suffers from infertility and has seen this fate as unfair. It resulted in rage and an argument with her husband to the point she asks him to

leave which he does and they live separately in the few first chapters. In this part, we notice the persona archetype which is the fake personality one displays to the outer world.

As a series of events take place, they affect the protagonist and generate reactions from her. For instance, when she steps into the castle she is promised that she will be picked up in a week; but when it exceeds a week and no one shows up she starts to have anxious reactions and what makes it worse is that the servants disobey her despite being the heir of that establishment. She was not treated as a priority which she did not expect and from here her personality started to alter due to the narcissistic injury. As the protagonist seeks a phone in the castle and dials her husband she is still clinging to her persona and proceeds to feel entitled and that her wishes must be granted. Unfortunately, her call for help resulted in the death of her husband.

Alberta's experience was somewhat traumatic and her personality altered to adapt to the current circumstances the shift started from the rejection of the way she was treated in the castle; the author's style made it sound like the protagonist was not at ease during her stay in the castle as she felt imprisoned and her several attempts to find a way out. (Jung, 1968)

During her attempt to run away from Sal, Alberta runs fast and starts to climb rocks on the mountain activating her survival instinct which we can relate to Jung's archetype the shadow which is the animal side of the personality that carries the survival value. Unlike many cases, this injury did not result in a complete loss of the character's identity but it helped discover the true personality of the protagonist and unravel qualities she did not know she had. The protagonist states that she indeed has been reshaped by this adventure:

It had been some time since I looked at myself, and what I saw startled me. My skin was dry, my expression worn, my hair dirty and matted with blood. I was no longer the naïve woman who had received a mysterious letter inviting her to

Italy. I was no longer the person struggling to understand her failing marriage and her inability to have children. The pain had hardened me and made me strong. This battered woman was as powerful as any of the noblemen staring down from the portrait gallery. As powerful as Vita. (221)

The quote above is a testimony and a realization of the protagonist of her personality change. She becomes more self-aware and attentive to details, and she becomes stronger and more aware of her genetic mutation understanding that it is the reason behind her infertility. This allows her to forgive herself and be free from the burden she had carried for many years. This injury may be a blessing in disguise for she revealed the true personality and traits of the protagonist to herself as well as to the readers.

It is crucial to understand that this injury is a shifting point towards the new character, and I must argue that other elements helped this shift. Other archetypes put the protagonist at ease and for her to embrace her new identity. The village of the homo sapiens acts as another archetype that connects all the previous archetypes and triggers them all together. The village represents the group life and gives Alberta a sensation of belonging which leads us to the next point which is the heavy manifestation of Jung's idea of collective unconsciousness. Once the protagonist arrives at the village she observes and describes the lifestyle of her ancestors and mentions many symbols such as the primitive painting on the wall, the dinner by the fire, the sense of solidarity and the rituals. All these symbols represent the life of numerous generations. These tendencies are being inherited through generations and we may take the example of documentation where Alberta notices the gallery of the Montebianco castle and the portraits of her ancestor, as well as the memoirs and journals. In the village, on the other hand, she notices these paintings on the walls of the huts as a means to document history. The sense of solidarity the protagonist felt was another archetype and a helping element in the discovery of Alberta's identity; however, this feeling was absent in the castle during her stay

which is why she felt irritated. The protagonist herself can be considered as an archetype for her biological traits that are inherited from her homo-sapiens ancestry such as her wide flat foot, her blue eyes and her stillbirth. (Whitmont,1969).

The protagonist Alberta visibly changes throughout the plot, and by the end of the novel one can be able to distinguish between the two personalities. The first one is the entitled Bert who rejects the reality of her inability to have children; next, he stays in the castle which is a triggering experience causing the narcissistic injury and the beginning of her personality shift. Although she spends some time in distress she finally can recover from her injury and finds her true identity as well as inquiries she had asked wondered about for years. In the end, she embraces her new identity and finds peace in accepting reality.

Conclusion

Finally, the psychoanalytic examination of Danielle Trussoni's work *The Ancestor* offers vital insights into the depths of the human psyche and the intricate dynamics of the unconscious mind. We discovered the underlying themes of identity, repression, and the influence of the ancestral past through the investigation of significant individuals and their psychological disorders. Trussoni combines psychology, mythology, and genealogy into a complicated narrative that delves into the character's deepest desires, fears, and traumas. Trussoni reveals the complexity of the human psyche and the unresolved tensions that affect our behaviour and decisions by employing psychoanalytic notions such as archetypes, repression, and the uncanny. The author's proficient use of symbols deepens the novel's psychoanalytic interpretation. The protagonist's examination of these symbols depicts the character's path towards self-discovery and the integration of her shattered identity. *The Ancestor* not only enthrals readers with its gripping plot, but it also provides a rich tapestry of psychoanalytic topics to ponder.

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