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Desire in Action: A Psychoanalytic Study of Michaelides's *The Silent Patient*

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RECEIVED :01 /08/2025
ACCEPTED :17/09/ 2025
PUBLISHED :15/12/ 2025

Keywords:
psychoanalysis,
silence,
The Silent Patient,
the unconscious,
trauma.



Abstract

This study aims to elaborate on how Alex Michaelides's *The Silent Patient* critiques the therapeutic encounter by exposing how trauma shapes identity, behavior, and narrative authority. The paper presents a psychoanalytic study of the novel, focusing on the two main characters, Alicia Berenson and Theo Faber. The study analyzes the actions of Alicia as the patient after she becomes mute and Theo as the therapist after treating Alicia using Freudian and Lacanian psychoanalytic frameworks. Alicia's mutism is interpreted as a defense mechanism that conceals her deeply repressed traumatic experience, representing both repression and resistance. Moreover, her paintings and diaries, which serve as a medium of representation to convey her ideas and feelings during her silence, are interpreted as symbolic articulations of unprocessed psychological conflict. Simultaneously, Theo's role as the therapist is interrogated in relation to transference, countertransference, and his own unresolved childhood trauma, which unconsciously drives his obsession with Alicia's case. The narrative structure gradually reveals the mirroring between patient and therapist, blurring the boundaries between healer and sufferer.



About the Journal

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1. Introduction

Alex Michaelides's *The Silent Patient* is a psychological thriller that explores the deep effects of trauma, silence, and desire. A psychological thriller is a "genre novel or movie that focuses on the psyche of the characters and mentally manipulates the viewer or reader. Developments in the hero's mental state, such as sensations, thoughts, and difficulties in realizing the original view of the distorted reality, are the main features of the genre" (Samandarova,2024). This novel tells the story of two main characters, Alicia Berenson a painter who stops speaking after being accused of killing her husband, Gabriel, and Theo Faber the psychotherapist who tries to make her talk again. As the story unfolds, it becomes clear that both characters are hiding painful experiences from their past, and that their relationship is more complex than it first appears.

This article uses Freudian and Lacanian psychoanalysis to study how trauma and desire shape the actions of both Alicia and Theo. Alicia's silence is seen as a result of repression, but also as a way to resist the world around her. Her paintings and diaries become a field to express what she cannot or does not wish to say in words. At the same time, it explores Theo's role revealing that he does not work as a professional therapist. He is revealed to be driven by his own repressed desires, ethical violations, and emotional misrecognitions. He brings her personal issues to treat with his patient, Alicia. By analyzing their stories, this study shows how *The Silent Patient* challenges the idea of therapy as a space of healing, and instead reveals how unconscious desires and past wounds can complicate the process of recovery.

2. Alicia: Silence as Repression and Resistance

This section examines the outcome of Alicia's silence as a result of trauma, repression, and unconscious desire in three ways. First, it will explore how her mutism functions as repression and resistance. Then, it will determine how she expresses her unconscious mind through painting. Finally, the analysis will address the paradox of silence, focusing on how it provides Alicia with both control and a sense of helplessness. To understand Alicia's silence, it is essential to explore how mutism can be both a psychological symptom and a form of defiance.

Alicia, the protagonist and one of the narrators mostly through her diary, stops speaking after she is found with her husband's dead body, Gabriel Berenson, and accused of his murder (Michaelides, 2019, p.7). Her silence can be interpreted through Freud's and Lacan's theories on trauma, repression, language, and the unconscious. Freud believed that trauma is often repressed (pushed into the unconscious) to avoid pain, but it still influences behavior in hidden ways (Bousfield, 1999, p. 71). According to Lacan language belongs to the Symbolic Order, the world of structured meaning (Bowie, 1991, p. 92). So, by refusing to speak, Alicia rejects the reality she is in or that is imposed on her. Her silence functions as both repression (unconscious avoidance of trauma) and resistance (a refusal to accept others' narratives about her life). This section explores how Alicia's silence represents both psychological trauma and personal resistance.

One of the most substantial signs that Alicia's silence is connected to trauma is that she does not speak; yet she still finds ways to express herself, most notably, through her paintings and diary. However, before analyzing her artwork, it is essential to understand why mutism is a common symptom of trauma.

Silence and mutism often play a significant role in multifaceted literary themes in literary works. Silence is not just the absence of sound, it can "connote holiness, beauty, fear, repression, or the inexpressible" (Quinn, 2006, p. 388). In literature, the desire for silence has been used both as a source of "comic ridicule, as in Ben Jonson's *Epicoene* or the *Silent Woman* (1609) or it can represent the victor's confidence, as in August Strindberg's *The Stronger* (1889)" (Quinn, 2006, p. 388). The analysis of silence has assumed an increasingly important role in feminist criticism. A significant aspect of these observations has been the critical focus on silences, which may indicate signs of oppression or strategies of resistance (Quinn, 2006, p. 388-389). In this subsection, the importance of mutism will be shown as a sign of Alicia's trauma and repression, believing that silence is a powerful tool for conveying unspoken truths and hidden layers within this novel.

Alicia's mutism is very important because it serves as a Freudian psychological defense mechanism, repression. It represents a form of resistance, a representation of trauma, and hidden desires to survive. In Freudian terms, her silence represents repression (both primal repression and repression proper). She is unable to process and express her trauma so that she will push this repression into her unconscious (Buchanan, 2018, p.382-383).

Alicia's mutism originates in shock when Gabriel, during their home invasion, tells the intruder (Theo) to kill Alicia instead of himself. When the killer shot inside the house, Gabriel thought he had killed Alicia. So, Alicia intentionally remained silent when Gabriel called her to know whether she was alive or dead. She wrote this shocked situation in her diary, "I remained silent. How could I talk? Gabriel had sentenced me to death. The dead don't talk" (Michaelides, 2019, p. 311).

Alicia's silence was a way of avoiding the painful truth of what happened to her husband. A day after the murder, police questioned her, but she did not utter a word and remained silent. She did not answer questions they asked her. She could not speak, or she would not like to speak. Moreover, she did not speak when charged with Gabriel's murder. She neither refused to deny her guilt nor confessed it. As a result, she never spoke again (Michaelides, 2019, p. 7).

Alicia's silence is not simply a refusal to speak; it originates from an unresolved trauma. Her unspoken pain operates as a symptom of repressed conflict rooted in childhood and reinforced by the traumatic witnessing of her father's suicide. As Freud theorizes, traumatic experiences, when repressed, often return in the form of neurotic symptoms. This theme is echoed in Dionne's Helena, who represses her past in order to preserve her present identity, only for it to return in the form of anxiety and disintegration (Mirkhan, 2023). Both Alicia and Helena can be considered as two high-level intelligent women with positive personalities, even though they had experience with two abusive fathers. They have carried their negative childhood traumatic experience, so they treat others negatively in the society. As Livesley and Larstone (2018, cited in Mirkhan, 2023, p. 452) state, "children with negative personality traits and lower levels of intelligence tend to experience adversities as more stressful than those with a better temperament." Alicia's speechlessness, thus, can be seen as a mirror to Helena's emotional numbness. Both women are trapped in psychic cages constructed by unprocessed grief and denial.

At the beginning of Alicia's mutism, no one except herself knew the reason for her silence, but later it became obvious that she had been traumatized. She could not speak when she had to speak. In other words, at first her silence was real, but later her mutism was intentional and purposeful. She decided to remain mute during questioning, arrest, and treatment by her therapists and doctors. During the trial, Alicia's defense had different opinions on her mutism. They claimed that, "Alicia had a long history of mental health problems, it was claimed, dating back to her childhood" (Michaelides, 2019, p. 11). They connected this childhood trauma to her psychological problems. For example, Professor Lazarus Diomedes, a psychotherapist and the head of psychology at the Grove (a psychiatric facility where patients receive mental health treatment and therapy), investigates Alicia Berenson's case in an attempt to uncover the truth behind her silence and argues that:

Alicia's refusal to speak was in itself evidence of profound psychological distress—and she should be sentenced accordingly. This was a rather roundabout way of saying something that psychiatrists don't like putting bluntly . . . Alicia was mad. It was the only explanation that made any sense: Why else tie up the man you loved to a chair and shoot him in the face at close range? And then express no remorse, give no explanation, not even speak? She must be mad. She had to be. (Michaelides, 2019, p. 11)

Theo tries to make Alicia break her silence and make her speak again even after she attacks him at the Grove. Finally, after six years of mutism, she speaks with her new psychotherapist (Theo). But when Theo asks her, "Tell me why you wouldn't speak" (Michaelides, 2019, p. 263), she does not answer at first. Then, she just says, "Nothing . . . nothing to say" (Michaelides, 2019, p. 263). After

that, she says that she is unable to speak at that time. Alicia explains this as, “At first, when Gabriel ... was dead—I couldn’t, I tried ... but I couldn’t ... talk. I opened my mouth—but no sound came out. Like in a dream ... where you try to scream ... but can’t. . . By then ... it seemed pointless. It was too late” (Michaelides, 2019, p. 263-264). Alicia continues to give reasons for her silence to convey her message. Finally, she confesses the main reason to speak again is Theo’s coming to the Grove and his proving her words. She tells him directly “Because of you. ... Because you came here. ... You believe me” (Michaelides, 2019, p. 264).

In the previous quotations, the real reason behind Alicia’s quitting of mutism can be interpreted her realization that silence is no longer an option. She is entirely sure that Theo is the one who made her kill her husband. When she says “because of you” (Michaelides, 2019, p. 264), ironically, she means “I know you are the one who attacked my house and made me kill Gabriel who I loved more than myself”. Moreover, Alicia’s accumulated repression can be interpreted in her actions in three ways. First, she wants to see Theo’s reaction when she says “because of you”. Second, she wants to reduce the effect of the pressure of repression and trauma that surrounds her everywhere like a nightmare even if it comes at cost of the price of her life. Finally, she succeeds in her plan (telling Theo indirectly I know you). As a result, Theo is obliged to act quickly to get rid of her by any means.

After Alicia recognizes Theo as the masked man involved in the house attack, Theo smoothly plans to kill Alicia or make her silent again forever. To fulfill his plan, he injects her with a “massive dose of morphine”, making it appear as an attempted suicide (Michaelides, 2019, p. 265). Then, he needs someone to be a scapegoat. His best choice is only Christian because they had known each other since the university living and they hate each other. Besides all, through Alicia’s diary Theo knows that Christian was Alicia’s secret doctor before killing her husband. As he says:

I had read in Alicia’s diary: that Christian had been treating Alicia privately before Gabriel’s murder; that she was one of several private patients he saw unofficially, and not only had he not come forward to testify at the trial, he had pretended not to know Alicia when she was admitted to the Grove. (Michaelides, 2019, p. 297)

In this way, Theo makes Dr. Christian the scapegoat for his greedy desire. The diary also helps Theo to accuse him easily. So, when the police arrest him, Theo says, “Christian was led to the door by a police officer. He looked uneasy, scared—and guilty” (Michaelides, 2019, p. 299). Theo plays a concealed yet central role in Alicia’s silence in two ways: first by manipulating her into killing her husband, and later by attempting to murder her through injection. Beyond her muteness and coma, Alicia’s paintings and diary remain key evidence that resists the closure of her case. Her two paintings “Alcestis” and “Theo and Alicia on the Fire Escape” function not only as art but as unconscious confessions. The paintings along with her diary show the trauma she is unable to articulate. The next subsection examines these paintings and her diary as manifestations of Alicia’s repressed trauma and unspoken desires.

3.The Paintings and the Diary: Unconscious Articulations of Desire and Trauma

This subsection focuses on how Alicia’s paintings and diary reveal her trauma and unconscious desires. Since she does not speak, her artwork functions as a substitute for language, allowing her to express what is hidden in her unconscious. Although Alicia has enough paintings to open an art exhibition, this analysis elaborates on two works: “Alcestis”, and “Theo and Alicia on the fire escape”.

Alicia’s silence can be interpreted in two ways: intentionally and unintentionally. Intentional silence starts before killing her husband and continues for six years. She deliberately does not speak to anyone. Secondly, unintentional silence occurs only on the first night of the killing, when she was so shocked that she could not speak. This subsection examines Freudian concepts of repression and the return of the repressed, alongside Lacan’s notions of the Imaginary Order and the Real. The concepts help to analyze how Alicia’s paintings and diary together conceal and reveal unconscious truths.

According to Freud repressed trauma never truly disappears. It returns in disguised forms, such as

dreams, slips of the tongue, or symbolic actions. Freud says, “Unexpressed emotions will never die. They are buried alive, and will come forth later, in uglier ways” (cited in Michaelides, 2019, p. 53). In Alicia's case, the repressed finds expression through her painting artwork and diary. According to Lacan, the Real is that which resists symbolization and cannot be fully understood or put into words in a language (Homer, 2004, p. 83). In Alicia's case, the paintings represent the real because the situation of attacking the house and killing Gabriel is such a terrible situation that she cannot face it directly. Instead, she puts her feelings into drawing this picture. Two paintings are selected to be analyzed in this section.

The first chosen painting is Alicia's significant artwork “Alcestis”. She chooses this specific painting to convey the psychological state of her silence. This choice is not random. She has chosen Alcestis because she sees her situation in her story. In other words, the painting represents herself but the title is Alcestis. Theo explains that the painting is Alicia's self-portrait, “She titled it in the bottom left-hand corner of the canvas, in light blue Greek lettering. One word: Alcestis” (Michaelides, 2019, p. 8). Then he says, “...it's the Alcestis—the title Alicia gave her self-portrait, painted after Gabriel's murder” (Michaelides, 2019, p. 166). In psychological terms, Alcestis is a kind of confession of her trauma from her unconscious mind. From Alicia's perspective, the picture is Alicia but the story is not herself alone; it represents both Alcestis and Alicia.

In Greek mythology, Alcestis is the heroine who sacrifices herself to save her husband, Admetus, when his parents are not ready to sacrifice themselves for their son. She willingly accepts death in his place but is later rescued and brought back to life by Hercules, the warrior. When she returns to life, she is silent forever (Encyclopaedia Britannica, n.d; Michaelides, 2019, p.9).

Theo was eager to know what was behind Alcestis. He went to Alicia's gallery which was held by Jean-Felix Martin (Alicia's gallerist and friend). He showed Theo “Alcestis” at the end of the gallery. Theo described the painting as “There the Alcestis occupied a wall to itself. It was just as beautiful and mysterious... Alicia naked in the studio, in front of a blank canvas, painting with a bloodred paintbrush. I studied Alicia's expression...it defied interpretation. ...it is a refusal to comment. It's a painting about silence (Michaelides, 2019, p. 150).

Comparing herself to Alcestis reflects Alicia's unconscious perception of her sacrifice for her husband and family. The painting thus gives voice to her silence. She believes that through this painting she has, like Alcestis, devoted herself to her family and husband, yet they sacrificed her to save themselves.

The second chosen painting depicts a man and a woman around the fire. Later, Theo recognizes it as “the painting of me and Alicia on the fire escape of the burning building” (Michaelides, 2019, p. 314). For clarity within this analysis, I will refer to it as Theo and Alicia on the Fire Escape.

The background of drawing this painting was connected to Alicia's time at the Grove. Despite being a gifted painter, Alicia was not allowed to paint during the first six years of her stay there. She remained completely silent throughout this period, refusing to speak or respond to therapy. Some therapists, before Theo, tried to recover Alicia from her silence but it was useless. Diomedes was one of them. He told Theo, “You are not the first. I believed I would succeed. Alicia is a silent siren...luring us to the rocks, where we dash our therapeutic ambition to pieces. She taught me a valuable lesson in failure. Perhaps you need to learn the same lesson” (Michaelides, 2019, p. 32). This quotation indicates that her mutism was seen as a barrier to progress, and the treatment methods used at the time were not effective in encouraging her to communicate. It shows how traumatic events in her life have accumulated in her unconscious and need a small gap to explode rapidly. Theo suggests to the authorities to decrease Alicia's daily dosage and give her all the necessary pieces of equipment to draw paintings. Finally, the gap is created and she starts to paint again. She paints some pictures including this significant one (Michaelides, 2019, p. 182).

This painting shows how Alicia's unconscious feelings come out through her art of painting. Since she refuses to speak after killing Gabriel, her painting is full of emotion, memory, and mystery. To know it better, one can use Freud's idea of repression and Lacan's idea of the Real. According to Freud, painful memories and feelings that cannot be faced are pushed into the unconscious mind. But even if these memories are hidden, they don't disappear. They will return in other forms, like

dreams or symbols, often without the person even realizing it (Freud,1977, pp. 41-44). Alicia's painting is one of these returns of the repressed.

As soon as Alicia was permitted to paint in her new room at the Grove, she began to paint in her world of unconsciousness. Theo watched her closely. Her painting process was deep and emotional. Theo described this painting saying, "She painted without pause or hesitation, with total fluidity of movement. It was a kind of dance between Alicia and the canvas. I felt as if I was present at an intimate moment, watching a wild animal give birth" (Michaelides, 2019, p. 182). The painting showed a redbrick building, the Grove, on fire. On the fire escape, there were two figures a female and a male. The woman was clearly Alicia, and for the man (male) it was not clear who was he, but later it was known as Theo (by himself and Indira) (Michaelides, 2019, pp.182,313). In the painting, Theo was carrying Alicia in his arms, but it was not clear if he was saving her or about to throw her into the flames. Theo confirmed this when he said he couldn't tell if he was depicted as rescuing Alicia or about to throw her in the flames (Michaelides, 2019, p. 182).

The mentioned painting shows Alicia's repressed trauma surfacing. She cannot talk about what happened to her, but the emotions come out through the image. The burning hospital could represent the destruction she feels inside after Gabriel's betrayal. Through their speech, Alicia does not understand it fully, and neither does Theo. That is why the painting feels so confusing and emotional and it holds feelings that have no clear words.

From a Freudian point of view, Alicia's mind hides the painful truth, but it returns in this painting. The fire and the unclear relationship between the two figures show the emotional confusion and fear she still feels. She is deeply hurt by someone she loves, and now she is afraid of being betrayed again.

From a Lacanian view, the painting is a moment where the Real breaks through. The Real is not logical or easy to explain. It shows up in this painting through the strange and scary image of the fire, and the fact that Theo might be helping or hurting her. This confusion is part of what makes the painting powerful and it shows something Alicia cannot put into words, the Real.

This painting also unveils something important about Theo. He thinks of himself as a helper or healer and wants to help Alicia to overcome her traumas. He directly tells her, "I want to help you to see clearly" (Michaelides, 2019, p. 76), or in his monologue he says, "I want to help her—but I don't know if she wants to be helped" (Michaelides, 2019, p. 283). But in the reality, in Alicia's painting, Theo becomes a part of adding to her trauma. She paints him into the scene, showing that he is involved in her pain, even if he does not realize it or does not confess it as he says, "I couldn't tell if I was depicted as rescuing Alicia—or about to throw her in the flames" (Michaelides, 2019, p. 182).

In the real life, the therapist is always part of the patient's world of desire and fear. Theo sees the painting and realizes that he is not just watching Alicia's story, he is inside it. The painting does not give a clear answer, but it reveals Alicia's emotional truth. It shows her trauma, her silence, her fear, and her confusion. Through the fire and the unclear image of Theo, Alicia speaks without using words. The painting becomes her voice. Besides all these, finally, the painting becomes a place for Alicia to hide her diary through it the investigators find the truth about Theo as the attempted killing of Alicia (Michaelides, 2019, p. 322).

Although Alicia's painting allows her unconscious mind to speak, it does not free her from the effects of trauma. Her silence continues to define her existence, creating a paradox. Her mutism gives her control and helplessness, which will be explored in the next subsection.

4.The Paradox of Silence as Both Control and Helplessness

In this section, Alicia's silence can be considered a paradoxical expression of her control and helplessness. It is deeply related to her psychological state after killing her husband, Gabriel. This silence can be better understood through Freudian ideas of repression and Lacanian concepts of the Symbolic and the Real. Alicia's silence is not just a lack of words or an inability to express her emotions, but it shows both strength and weakness at the same time.

Freud believes that traumatic or socially unacceptable thoughts are pushed into the unconscious,

where they may return in disguised forms, such as symptoms or behaviors. In Alicia's silence case which follows the murder of her husband Gabriel appears, on one hand, to be a conscious act of repression, a method of psychological control to avoid confronting the unbearable truth of her trauma. This is evident when the main narrator, Theo, observes, "During the trial, the judge took a dim view of Alicia's persistent refusal to speak. . . her face remaining unmoved, cold. Frozen" (Michaelides, 2019, p. 11). This image of frozen stillness suggests that her silence is a defensive retreat from traumatic reality and the feelings she faces in that problematic situation in her life. Freud's theories on psychoanalysis emphasize the internal conflicts between the id, ego, and superego, where the repression of traumatic memories often leads to symptoms that distort reality. For Alicia, her repressed feelings might be considered a means of controlling (suppressing) her hidden unconscious and as a defense mechanism because her repressed memories do not end by her keeping silent but come to be seen in various forms in her artistic creations' artworks. Also, her refusal to speak signifies her conscious choice to silence the traumatic narrative of her life, exercising control over her lived experience by deliberately omitting the repressed trauma of grief and betrayal.

After the killing of Gabriel, silence is not the first time that Alicia has to control her repressed feelings in her life. As Pierre Janet (1859-1947) suggests traumatic incidents generate emotionally charged beliefs, which influence an individual's emotions and behaviors for many years (Van der Hart, 1989; Collin, 2015, p.104). An exploration of Alicia's silence reveals that it is deeply rooted in earlier traumatic events from her past.

Alicia went through several traumatic and terrifying situations. She had no choice but to remain silent and maintain all pressures in her unconscious mind. For example, when Alicia's mother died in a car accident, she was with her in the car (later, Alicia believed her mother wanted to kill her, not herself) (Michaelides, 2019, p. 39). Then, when her father, Vernon Rose, died by hanging himself, she became delusional, got sick, and tried to commit suicide, although she hated him (Michaelides, 2019, p. 152).

Moreover, Theo investigated to find the traumatic events that happened during her past life, he uncovered some hidden and significant points that he never expected. He found out that Alicia's father wished for her death instead of her wife, Eva, in the car accident. Alicia's cousin, Paul Rose told Theo that Alicia heard her father when he said, "My poor girl, my Eva... Why did she have to die? Why did it have to be her? Why didn't Alicia die instead?" (Michaelides, 2019, p. 255). As a result, she controlled her anger kept silent, and said nothing about this to her father. This shocking event made Alicia hate her father. She believed that she was killed by his father's speech forever. She says, "I'll never forget it. 'He killed me,'... 'Dad just—killed me'" (Michaelides, 2019, p. 255, 256). Theo believed this accident was the missed part of his important findings he looked for it to complete the story of Alicia's silence. Theo said this event is what he has been looking for. He finally found it. It was like the missing piece of the jigsaw he wanted to convey the whole picture sight (Michaelides, 2019, p. 255).

From this point, one can conclude that Alicia's silence did not start right after killing her husband. The tragic events in her past life had accumulated in her unconscious mind and exploded at the exact time when she killed Gabriel. On the other hand, Alicia's silence can reveal how deeply overwhelmed and hurt she is. Her silence initially appears to be a controlled act. So, Lacanian psychoanalysis helps illuminate this silence deeper contradictions as he asserts that "The unconscious is language" (Lacan, 2006, p.736). He insists that "the unconscious is itself structured like a language" (Cuddon & Habib, 2013, p. 569). Or what is more general among academic is that the unconscious is structured like a language. It suggests that even silence can function as a signifier. Her refusal to speak signifies not emptiness but a breakdown in the capacity to symbolize her trauma. In other words, Alicia's silence suggests that what remains unsaid can be just as significant as said words, since silence itself can convey meaning when one chooses not to speak. Alicia's silence may reflect unconscious tensions. Lacan's concepts of the Symbolic and the Real offer a way to interpret how this silence functions as a form of expression shaped by language and its limits. The Symbolic refers to language, law, and social structures that are the domain where identity is

constructed and trauma can be articulated. The Real, by contrast, represents what is impossible to symbolize or fully comprehend; it is the raw, unmediated kernel of experience that resists integration into language (Perman, 2018).

In Alicia's case, her refusal to talk leaves a gap that shows her struggle to handle her inner pain. Her silence indicates her difficulty in expressing herself within the symbolic order. She is unable or unwilling to translate her traumatic experience into socially recognizable terms. Theo believes her silence is like "a mirror reflecting yourself at you, but with an ugly sight" (Michaelides, 2019, p. 94).

A brief discussion about Alicia's silence between Theo and Yuri (the head nurse at the Grove) illustrates that her silence is linked to her unacceptance of the truth about the murder. When Theo questions Yuri about the significance of her muteness, Yuri says he believes that Alicia remains silent because she is not yet prepared to confront or disclose the truth. He also thinks she will speak again when she is ready to face the truth that she had killed her husband (Michaelides, 2019, p. 42). Yuri thinks Alicia's current silence is beyond expression, but when she finds the truth, she will speak. This moment of silence shows that Alicia's silence is not just a choice but it also shows she is not ready to face the truth that she has killed Gabriel. In Lacan's terms, she is stuck between the Symbolic and the Real. She cannot speak because the truth is too painful and too hard to explain. But by staying silent, she also refuses to play the roles society imposes on her, such as being a victim, a wife, or a murderer.

Alicia's silence is both strong and weak at the same time. On one hand, her refusal to speak gives her control over herself, and she refuses to let others speak for her or define her. In other words, her silence is her way of taking power back and refusing to be treated as just a patient or a victim. On the other hand, her silence also shows her helplessness. She does not have words to express her situation because of her huge trauma and heartbreaking pains. In other words, she is unable to speak and express her situation because the trauma is very overwhelming. She cannot comprehend the reality of what happens to her. She has no words to express this traumatic event. So, her silence is paradoxical, it expresses power and resistance, but also suffering and loss. It protects her from the world, but it also shows how much she has been broken by it.

5.Theo Faber: The Analyst's Desire and Ethical Transgression

This section focuses on Theo Faber. He is Alicia's therapist (Michaelides, 2019, p. 184). Theo has two important roles: the main narrator of the novel and Alicia's psychotherapist in the Grove. He is not merely a passive observer or neutral analyst but he becomes deeply entangled in the very dynamics he seeks to decode. Therefore, this section will shift focus to Theo and examine how his professional role as a therapist is compromised by his unconscious investments, personal traumas, and ethical transgressions. Through Freudian and Lacanian lenses, Theo's character emerges not only as Alicia's interpreter but also as a subject of desire and misrecognition. It will also explain how his illusion of therapeutic control unravels into a narrative shaped as much by his needs as by Alicia's silence.

Theo as an active participant in Alicia's story helps the readers gain insight into his inner workings. On the surface, he appears to be a compassionate and determined professional psychotherapist who wants to help Alicia overcome her silence and fix her (Michaelides, 2019, p. 12). When the narrative continues, it becomes clear that his role is more complicated than the surface role. Theo's motivations are not purely professional. They are deeply influenced by his unconscious desires and unresolved struggles from his personal and familial past. His dual role, as a caregiver and as a man driven by hidden impulses, makes him an ambiguous character. The next section will explore how Theo's illusionary belief in control of Alicia's therapy shows his inner struggle, leading to actions that mix helping with personal obsession. His actions, often unconsciously motivated, confuse the roles of therapist and patient, raising important questions about power, ethics, and desire in psychoanalysis.

6.The Illusion of Therapeutic Control

In psychoanalysis, therapeutic control refers to the therapist's perceived ability to guide the patient's emotional and psychological healing. But in medicine, it is the "branch of medical science concerned with the treatment of diseases and disorders and the discovery and application of remedial agents or methods" (VandenBos, 2015, p. 1082). In this section, the discussion focuses on therapeutic control as used by Theo in his treatment of Alicia to support her in overcoming challenges, reducing distress, making positive changes in her life, and finally helping her to speak again.

Theo confirms that he is not the hero of *The Silent Patient*. Alicia is the protagonist of the story, so he must begin with her and the Alcestis (Michaelides, 2019, p. 9). He believes he can help Alicia overcome her trauma with the help of his professional work as a therapist, but the truth is that his emotional involvement with her case clouds his judgment. In his interview with Indira Sharma (a consultant psychotherapist at the Grove), Theo says something but believes something else in his mind. When Indira asks him "What drew you to psychotherapy, do you think?" (Michaelides, 2019, p. 13), his answer is that "I wanted to help people, I suppose. . . That's it, really" (Michaelides, 2019, p. 13). At the same time, in his monologue, he confesses something else. He says, "I became a psychotherapist because I was fucked-up. That's the truth" (Michaelides, 2019, p. 13). Moreover, Theo believes he wants to help people, but it is a secondary aim. His real motivation is selfish. He seeks to help himself more than anyone else. He believes the same rule is applied to most people who enter mental health fields. They are drawn to work in the psychology field because of their past struggles and problems. In other words, they study psychology to heal themselves and fill the gaps they had in their childhood experiences, whether they admit it or not (Michaelides, 2019, pp.13-14).

From the beginning of *The Silent Patient*, Theo presents himself as a psychotherapist who can recover Alicia's silence and make her speak again. He believes that he will uncover the truth behind her crime. Also, he assumes he is an objective analyst, but in reality, he is involved in the very structure of Alicia's trauma. His therapeutic approach is not based purely on professional detachment but is shaped by his unresolved psychological conflicts. He says, "I wanted to help start her up again—help Alicia tell her story, to heal and get well. I wanted to fix her" (Michaelides, 2019, p. 12).

However, Theo's confidence in his ability can be considered an illusion because it is deeply tied to his unconscious desires. In psychoanalysis, control over the unconscious is never absolute. It is possible to be back in different ways, as most theorists in the field of psychology believe in it. For example, Pierre Janet (1859-1947) says the unconscious sees the men behind the curtains (Collin, 2015, p. 54). For Theo, the unconscious silently governs his thoughts and behavior. Readers remain unaware of this unconscious determination until the novel's end, when his position as Alicia's therapist reveals the return of repressed desire, culminating in his exposure and accusation of her attempted murder. Finally, it will be clear that he is the one behind what happened to her, both as the one who encourages Alicia to kill her husband and as the one who attempted to kill Alicia to make her silent again forever. In the last part of her diary, Alicia writes about this case when she meets Theo in the Grove and when she tells Theo about the masked man who attacked their house. Here is what she realizes and writes at last:

Theo just left. I am alone. I'm writing this as fast as I can. I haven't got much time... I thought I was crazy at first...I'm not crazy... That first time I met him in the therapy room, I wasn't sure—there was something familiar ...I recognized his eyes, ... the same smell of cigarettes and smoky aftershave. And the way he formed words, and the rhythm of his speech— but not the tone of his voice...I wasn't sure...next time we met, he gave himself away. He said the same words...same phrase he'd used at the house, burned into my memory: I want to help you—I want to help you see clearly. (Michaelides, 2019, p. 307)

When Alicia hears Theo saying, "I want to help you" (Michaelides, 2019, p. 307), she becomes sure that he is the same man who attacked her house. She says it is like something in her brain clicked, and the jigsaw came together, and the picture was complete (Michaelides, 2019, p. 307).

The previous quotations and writing from Alicia's diary show that she recognizes Theo from the very beginning of her arrival to the Grove, besides spending six years on the murder case. She knows Theo's intention is not purely to help her to solve her problems, but he needs to help himself more. She starts to play a manipulation game with him, but finally, the game causes her death. In other words, both characters know each other, but they act as if they are strangers. This kind of alienation and distance between them continues until the last moment when Theo wants to kill Alicia because he becomes sure that Alicia recognizes him.

Theo attempts to control Alicia under the name of therapeutic intervention. This is not easy for him because Alicia's silence and psychological wounds are not sudden or superficial. They are deeply rooted in her personal history, belonging to his childhood, adulthood, and marital life. At the beginning of his connection with Alicia as a therapist, Theo just knows about Gabriel's betrayal and his killing by Alicia. Later, when he seeks her past life, he uncovers that Alicia has gone through a traumatic and difficult life. Comparing her life with Theo's life, there is not much difference. Both have gone through several equal events and traumas in childhood, adulthood, and marital life. This perceived similarity may lead him to believe he is uniquely equipped to help her. However, this belief is ultimately a form of illusion or wishful thinking, as Theo himself admits:

During my first term at university, that first cold winter, the voices got so bad... Immobilized by fear, I was unable to go out, socialize, or make any friends. . . . It was hopeless. I was defeated, trapped. Backed into a corner... Only one solution presented itself. . . . I tore open the packets. It took an immense effort to swallow all the tablets. But I forced them all down, pill after bitter pill. Then I crawled onto my uncomfortable narrow bed. I shut my eyes and waited for death. But death didn't come. (Michaelides, 2019, p. 16)

With these problems, Theo went to Ruth, a psychotherapist, who helped him to overcome them. She listened to Theo carefully when he talked about his childhood, his home, his parents, painful memories, and suicidal impulses. When Theo looked at Ruth he was surprised because she was crying for what he went through. As Theo says "...tears would be collecting in her eyes as she listened. This may seem hard to grasp, but those tears were not hers. They were mine" (Michaelides, 2019, p. 17). Then Theo thinks, "Psychotherapy had quite literally saved my life" (Michaelides, 2019, p. 17). However, this belief is misleading. Theo's reliance on psychotherapy exposes both his personal delusion and his fundamental misapplication of its principles.

7. Transference, Countertransference, and Psychoanalytic Misrecognition

The relationship between a therapist and a patient in psychoanalysis is never completely objective. Freud and Lacan's ideas of transference, countertransference, and misrecognition show how both patient and therapist bring their past feelings into the therapy room during the treatments. Transference is defined as the patient's projection of historical emotions onto the therapist (Collin, 2015, p. 343). Countertransference, as Paula Heimann describes, refers to the therapist's unconscious reactions to the patient, which threaten objectivity: "simply means transference on the part of the analyst" (Heimann, 1950, p. 81). In other words, countertransference is the opposite of transference in which the therapist has emotional reactions to the patient, often without realizing it. Misrecognition, rooted in Lacanian theory, refers to the ego's mistaken identification with an idealized, unified self-image formed during the mirror stage, ignoring the fragmented reality of the subject's unconscious desires (Buchanan, 2018, p. 312). In *The Silent Patient*, the three concepts and ideas are clearly seen in how Theo interacts with Alicia and vice versa. As their relationship grows, Theo crosses professional boundaries between therapist and patient. Instead of being a neutral therapist, he becomes emotionally involved and even obsessed, which causes him to misunderstand Alicia and the role of therapy. The connection between Theo as a therapist and Alicia as a patient can be interpreted through these concepts.

Alicia's prolonged silent act can be interpreted as a powerful form of transference. Theo misreads it as an invitation for him to become her savior. Meanwhile, those around them in the Grove (psychotherapists or patients) interpret the connection as both transference and countertransference.

Alicia and Theo know each other, yet they act as strangers or as a patient and a therapist.

Before going to the Grove, Theo knows Alicia is there. The main purpose behind his going there is to deal with her case. During the first meeting in the Grove, Alicia recognizes Theo. She writes in her diary “That first time I met him in the therapy room, . . . I recognized his eyes, not just the color but the shape” (Michaelides, 2019, p. 307).

At the beginning of their meeting in the Grove, Alicia's transference onto Theo is expressed through her mutism and by giving him her diary. When Alicia becomes mentally ill, Gabriel asks her to write her experience and daily routines in a diary to feel better. Alicia accepts that for the sake of Gabriel as she confirms in the diary “The real reason I agreed to keep this diary was to reassure him—prove that I’m okay” (Michaelides, 2019, p. 2). Alicia’s diary is considered an important diary that includes all details about her past life. At first, she decides to write good events and memories in it as she says “This is going to be a joyful record of ideas and images that inspire me artistically, things that make a creative impact on me. I’m only going to write positive, happy, normal thoughts. No crazy thoughts allowed” (Michaelides, 2019, p. 2). But later when it is revealed to Theo, it includes her troubled marriage, her love for paintings and the problem with Jean-Felix, her mental struggle, her complex emotions toward her brother-in-law Mix, meeting Dr. C. West (Dr. Christian), etc. (Michaelides, 2019, pp. 229,246, 247). It is worth mentioning that Alicia trusts and opens her heart to write her secrets and private thoughts in the diary more than to speak directly to her very loved husband directly. When Gabriel does not believe her about being watched by a strange man at their house, she writes in her diary “Thank God I have this diary to write in. It’s keeping me sane. There’s no one else I can talk to. No one I can trust” (Michaelides, 2019, p. 220). These quotations show the transference of Alicia onto Theo. She thinks of Theo as a remembrance of Gabriel or someone from her past life. What is so strange to investigate psychologically is that Alicia confesses she writes her diary to please her husband, yet she shares it with the one (Theo) who makes her kill Gabriel. In other words, she does not trust to share her thoughts and feelings with Gabriel instead she writes in a diary, but she shares the diary with Theo. This can be interpreted as evidence of transference. It is clear in Theo’s speech that he was surprised when she gave him her diary for the first time. Theo talks about Alicia’s giving him her diary to read. He is astonished why does she give him that so he asked her, “Do you want me to take it? ... It was a handwritten diary, a journal. Alicia’s journal. Judging by the handwriting, it was written in a chaotic state of mind, particularly the last pages... It was obvious what Alicia wanted... me to read it (Michaelides, 2019, p. 204).

Giving her diary to Theo, besides knowing his reality, indicates that Alicia wants him to know about her past life. In other words, her action of handing over the diary is a significant indicator of emotional redirection from Gabriel to Theo. This is very appropriate evidence for her transference of him, which aligns with the definition of it.

The relationship between Alicia and Theo goes beyond the professional boundaries between the patient and the therapist. The staff and patients at the Grove have their own opinions on this relationship. Sometimes it is not clear who is who. For example, Indira Sharma [an experienced psychiatrist in the Grove] directly tells Theo “I find myself feeling very maternal towards her. That’s my countertransference, that’s what she brings out in me—I feel she needs someone to take care of her... now she has someone. She has you” (Michaelides, 2019, pp. 72-73). This speech can be considered both a transference and a countertransference. For Alicia who depends on Theo to narrate and convey her story both in the diary or directly speaking at the end of their relationship, is a transference. However, for Theo (and Indira, who also confesses it), who wants to help her more than any other patient, is considered as a countertransference.

In Theo’s part of the novel, at the start of his connection with Alicia as a therapist, he just knows about the marriage betrayal between Gabriel and Alicia. That is to say, Theo initially knows about her crime and Gabriel’s affair with his wife (Kathryn/ Kathy). But later, when Alicia gives him her diary, Theo investigates her past life and uncovers the depth of her trauma and tragic experiences. He realizes they have gone through several similar events in childhood, adulthood, and marital life. This shared pain allows Theo to empathize with her more deeply than anyone else at the Grove. As a result, Diomedes tells Theo “You are not the first. I believed I would succeed. Alicia is a silent

siren, my boy, luring us to the rocks, where we dash our therapeutic ambition to pieces” (Michaelides, 2019, p. 32). Through a complex interplay of transference and countertransference, Theo finally succeeds in breaking Alicia's silence. Tragically, her recovery to speak again is short-lived because Theo makes her silent forever, leaving her unable to express herself in her diaries as she once did.

There are several clear cases of countertransference between Theo and Alicia. The first case is that Yuri advises Theo to prioritize his wife, Kathy, and forget his connection with Alicia. He says “Let me give you some advice. Go home to your wife...to Kathy, who loves you...leave Alicia behind” (Michaelides, 2019, p. 43). This advice may have been based on his own life experience. He warns Theo his married life can be ruined by excessive communication. This suggestion signals a recognized pattern of emotional reaction and this opinion can be considered as the feeling of countertransference that Theo has toward Alicia.

Although their marital infidelity has already occurred, Theo still loves Kathy when she compares her with Alicia. Theo says, “It’s hard to imagine two women more different than Kathy and Alicia. Kathy makes me think of light, warmth, color, and laughter. When I think of Alicia, I think only of depth, of darkness, of sadness. Of silence” (Michaelides, 2019, p. 51-52). This comparison is the first unconscious step of Theo’s confession of countertransference with Alicia. The quotation indicates that Theo’s countertransference is still at the beginning of its way, but later it makes him doubtful about himself. For example, in another case when the relationship develops, Dr. Christian tells Theo to be aware of Alicia’s seduction. He advises him: “Borderlines are seductive... You’re giving her just what she wants” (Michaelides, 2019, p. 174). After that, Theo wants to leave him to avoid the effect of his speech on him. But Christian continues to call after him, saying, “She’ll turn on you, Theo. Just wait” (Michaelides, 2019, p. 174).

After his work, Theo left the Grove. He wondered about what Christian told him about Alicia’s seduction. He thought about whether his speech was true or not. Was that the cause of his annoyance? Did Alicia emotionally seduce him? (Michaelides, 2019, p. 174). He had no doubt Diomedes suspected it. So, he asked himself and he confessed he was wrong. He said, “Searching my conscience, I felt confident ...I wanted to help Alicia... I was also perfectly able to remain objective ... I was wrong. It was already too late, though I wouldn’t admit this, even to myself” (Michaelides, 2019, p. 175).

Theo's defensive reactions and rationalizations underscore his unacknowledged emotional investment. This conversation between Dr. Christian and Theo can be considered transference, countertransference, and misrecognition at the same time. Christian warns Theo that Alicia is a borderline seductive woman. In other words, he thinks of Alicia as a patient who has a transference purpose to those who treat her, and in return, the psychotherapists have countertransference onto her. He uses the term "borderline" to Alicia. In the psychological field “borderline personality disorder”, BPD, is “a mental illness that severely impacts a person’s ability to regulate their emotions. This loss of emotional control can increase impulsivity, affect how a person feels about themselves, and negatively impact their relationships with others” (National Institute of Mental Health, 2025).

Theo denies his countertransference with Alicia and any personal involvement, like emotional feelings and desires, that he is accused of. He insists that he acts according to his profession to help Alicia with what she needs, not what she wants. Despite his insistence that he is in control, Theo’s looking at his watch indicates his internal defensiveness and anger. It shows that he is not as innocent as he claims. This denial can be considered evidence of his unconscious countertransference that other people clearly see as he says, "I was wrong. It was already too late, though I wouldn't admit this, even to myself” (Michaelides, 2019, p. 175). He idealizes his intentions and aims as purely therapeutic, but his emotional reactions show his unconscious involvement.

Although before going to the Grove, Theo knows Alicia, she becomes a figure onto whom he projects his emotions, desires, and feelings. His treatment of her goes beyond the professional role and leads to misrecognition. At first, Theo presents himself as a professional therapist and claims

she will not seduce him, but later he confesses that it is already too late. This clearly shows the anxiety he experiences after Dr. Christian's warning. Finally, he accepts the truth that he has crossed the boundaries between himself and Alicia.

Another example of transference and countertransference interaction is their discussion about the childhood experiences between Theo and Alicia in the diary or direct speech. In the coming quotation, Theo narrates his life to Alicia when he was at his father's house and he was brought up under his shadow. "I told her about my father and growing up in that house; she seemed curious to know as much as possible about my past and what had shaped me and made me who I am. I remember thinking, There's no going back now. We were crashing through every last boundary between therapist and patient. Soon it would be impossible to tell who was who" (Michaelides, 2019, p. 265). The excerpt reveals a critical moment in Theo's relationship with Alicia in a way that crosses all the boundaries between them as he says it is impossible to know who is who.

Meanwhile, Alicia's curiosity to understand Theo shows a projection of the feelings she had for someone in the past—perhaps her father (Theo also talks about his father), Gabriel, or someone else who failed or betrayed her. Her silence throughout the novel becomes charged with meaning in this moment. The fact that she breaks it, even emotionally or attentively, signals a shift in her unconscious, as she begins to engage with Theo not as a therapist but as a helper or savior.

Concerning the countertransference, Theo's unveiling of information about his father reveals his unresolved trauma. He projects this onto Alicia and starts to see himself as a savior. His emotional investment blurs professional boundaries, and he needs Alicia's understanding, which crosses the therapeutic frame. As he says, "impossible to tell who was who" (Michaelides, 2019, p. 265), revealing a full breakdown of roles, and his countertransference has overtaken the analytic stance. Theo's rule-breaking as a therapist is not just stopped by the staff at the Grove, it is also affected and known by the patients. The following conversation between Theo and Elif is an example of the countertransference between Theo and Alicia in the eyes of a patient (Elif), who openly tells him that their relationship is built on love more than treatment. It happens after a fight between Alicia and Elif, where Alicia attacks Elif. Theo steps in to understand what happened:

I found Elif in the emergency ward... Padded bandages were wrapped around her head, covering one eye. She was upset, angry, and in pain.

"You're in love with her, mate. I told her so. 'He loves you,'... 'He loves you—Theo and Alicia sitting in a tree. Theo and Alicia K I S S I N G —'" Elif started... a horrible shrieking laugh... She's a fucking nutter... "She's a psycho. I couldn't help but wonder if she was right. (Michaelides, 2019, pp. 196-197)

Theo's countertransference with Alicia is clear enough for Elif to consider them as two children who love each other while elderly people notice them easily. When Elif explains the reason for her fight with Alicia, she directly tells Theo that she told her that he loves her." To illustrate her point more, she uses several verses from a well-known children's lyric song "K-I-S-S-I-N-G" that goes like this:

(NAME) and (NAME)

Sitting in a tree

K-I-S-S-I-N-G!

First comes love,

Then comes marriage,

Then comes baby

In a baby carriage!

(Nursery Rhymes, 2025)

Elif's playful and manipulating description of Theo and Alicia as if they were children, along with her laughter, causes Theo to question whether Elif might be right about his feelings for Alicia. When Elif tells Theo "I have told Alicia you love her" indicates that their relationship passes the boundaries of their work. In other words, the transference and countertransference between Theo and Alicia do not stand as normal relationships but it passes to know by all at the Grove. This leads to Theo misrecognizing his feelings toward her.

The relationship between Theo and Alicia exemplifies the complex interplay of psychoanalytic processes of transference and countertransference. Their relationships lead to misrecognition between them and among the staff and patients in the Grove. This relationship emphasizes that humans remain humans wherever they are and where they live. They often try to conceal their feelings or desires but they come to be revealed through their actions. Alicia's projection of past emotions and Theo's unresolved traumas meet through a relationship defined by misrecognition and emotional confusion. Their therapeutic connection becomes a site of ethical collapse, revealing how unconscious forces can change the most disciplined professional intentions. Theo's connection with Alicia is shaped by transference and countertransference which leads him to see her through his own emotional needs.

Conclusion

This study has investigated desire as a central psychoanalytic force shaping character identity and action in Alex Michaelides' *The Silent Patient*. Using Freudian and Lacanian theory, the study analyzes how unconscious desires influence individual psychology, the characters' actions, narrative structure, and reader engagement in contemporary psychological thrillers.

Michaelides offers a compelling literary examination of desire, trauma, and the unconscious through the dual perspectives of Alicia Berenson and Theo Faber. By focusing on Alicia as the patient and Theo as the therapist, the novel disrupts traditional clinical roles and reveals the complexity of psychological healing.

Alicia desires to hide her words and not speak. She wants to convey her speech through her silence and diary. Her refusal to speak is not empty; it means that the pain cannot be expressed in language. Her painting becomes the voice she will not use, giving clues to her buried trauma. It carries the idea that sometimes what is left unsaid can carry the heaviest weight and meaning more than what is said. Here, Lacan's ideas help explain why silence can still speak and desire finds a way out, even if it is not spoken.

Theo's role as the therapist is critically shown and revealed to be compromised by his own unresolved psychological conflicts. His treatment of Alicia is not professional; instead, he projects his real hidden aims to solve his traumatic childhood experiences and family problems. The relationship between them becomes an unstable site of transference and countertransference, where Alicia's silent projections meet Theo's pathological need for mastery and redemption. This shift in relationship leads to a profound misrecognition, not only of each other but of their motivations, blurring the lines until, as Theo himself admits, it becomes "impossible to tell who was who." His illusion of therapeutic control fails completely, exposing him not as a neutral healer but as a central agent in Alicia's trauma. Finally, he destroys all the fundamental limited boundaries between therapist and patient. The twisted ending of the story shows that Theo is the greatest part of Alicia's trauma. It proves that the past returns when it is not faced, echoing Freud's idea of repetition.

This study has given valuable insights, but it also has limits. The paper uses some concepts of psychoanalytic concepts, which may limit the range of the findings. Future studies could apply these psychoanalytic concepts to other authors or genres or combine them with other approaches. Comparing psychoanalytic readings with feminism or trauma studies could bring new ideas. Researchers can also use psychoanalytic ideas to study the effect of wrongly used technology devices on destroying marriage relationships, focusing on the Gabriel-Kathy-Theo cases.

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هز له کرداردا: تیروانینیکی دهروونشیکاری بۆ رۆمانی نهخۆشه بیدهنگهکهی مایکه لیدیز

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پوخته

ئامانجی ئەم توێژینهوه ئەوهیه که لیکۆلینهوه بکات لهوهی که چۆن رۆمانی (نهخۆشه بیدهنگه که)ی ئەلیکس مایکه لیدین، رهخنه دهگریت له چارهسەری پووبه پرووی به نیشاندانی ئەوهی که چۆن زهبری دهروونی ناسنامه و رهفتار و دهسهلاتی گیرانهوه دهنهخشینیت. توێژینهوهکه لیکۆلینهوهیهکی دهروونشیکاری دهخاته پوو لهسهه رۆمانهکه و تیشک دهخاته سهه دوو کارهکتەری سهههکی، ئەلیسیا بێرنسۆن و تیۆ فهیبهه. توێژینهوهکه شیکاری بۆ کردارهکانی ئەلیسیا دهکات وهک نهخۆش دواي ئەوهی بیدهنگ بووه، ههروهها بۆ تیۆ وهک چارهسەرکار پاش ئەوهی دهست دهکات به چارهسەرکردنی ئەلیسیا، ئەمهش به بهکارهێنانی چوارچۆیه دهروونشیکارییهکانی فرۆید و لاکان. توێژینهوهکه کپوون و بیدهنگی ئەلیسیا وهک میکانیزمیکی بهرگری لیکدهداتهوه که له ئەنجامی ئەزمونگه ریبی بهرکهوتهی زهبری قوولی دهروونی سههروکتراودا خۆی شارددوهتهوه، ئەمهش دهلالهت له سههروکتکردن و بهرخۆدان دهکات. ههروهها لیکدانهوه و پیشبینی دهکات بۆ تابلۆ و یادهوهیهکانی ئالیسیا که پیکهوه دهبن به ناوهندیک بۆ گه یاندنی بیروکه و ههستهکانی له کاتی قسهنهکردنیدا، وهک ئاماژهیهکی هیماداری مملانتی دهروونی تاقینهکراوه. هاوکات، رۆلی تیۆ وهک چارهسەرکار خراوته ژیر پرسسارهوه له روانگهی چهمهکانی گوازینهوهی دهروونی و گوازینهوهی بهرامبهه و گرفته زهبره دهروونیه چارهسهرنهکراوهکانی خۆی له کاتی مندالیدا که به بیئاگایی ههزیکه نهرینی بۆ ئەو بارودۆخه ی ئالیسیا ئاراسته دهکات. پیکهاتهی گیرانهوهکه ورده ورده دهبیته ئاوینهی لیکچوونانهی نیوان نهخۆش و چارهکار، که تیایدا لیلی و سنووری نیوان چارهکار و چارهخواز لا دهبات.

وشه سهههکیهکان: دهروونشیکاری، بیدهنگی، نهخۆشه بیدهنگه که، بیئاگایی، زهبری دهروونی.

الرغبة في الفعل: دراسة تحليلية نفسية لرواية "المريض الصامت" لميكايليدس

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الملخص

تههدف هذه الدراسة إلى توضيح كيفية انتقاد أليكس ميكايليدس في رواية "المريض الصامت" للقاء العلاجي من خلال فضح كيفية تشكيل الصدمة للهوية والسلوك والسلطة السردية. تقدم هذه الرسالة دراسة التحليل النفسي للرواية، مع التركيز على الشخصيتين الرئيسيتين، أليسيا بيرينسون وثيو فابر. تحلل الدراسة تصرفات أليسيا كمريضة بعد أن تصبح صامته وثيو كمعالج بعد علاج أليسيا باستخدام أطر التحليل النفسي الفرويدية واللاكانية. يتم تفسير خرس أليسيا على أنه آلية دفاعية تخفي تجربتها المؤلمة المكتوبة بعمق، والتي تمثل كلا من القمع والمقاومة. علاوة على ذلك، يتم تفسير لوحاتها ومذكراتها، التي تعمل كوسيلة تمثيل لنقل أفكارها ومشاعرها أثناء صمتها، على أنها تعبيرات رمزية للصراع النفسي غير المعالج. في الوقت نفسه، يتم استجواب دور ثيو كمعالج فيما يتعلق بالتحويل، والتحويل المضاد، وصدمة طفولته التي لم يتم حلها، والتي تدفع دون وعي هوسه بقضية أليسيا. يكشف الهيكل السردية تدريجياً عن الانعكاس بين المريض والمعالج، مما يطمس الحدود بين المعالج والمصاب.

الكلمات المفتاحية: التحليل النفسي، الصمت، المريض الصامت، اللاوعي، الصدمة.