

The thesis departs from the undetermined relation between René Daumal's unfinished novel *Mount Analogue: A Novel of Symbolically Authentic Non-Euclidean Adventures in Mountain Climbing* (1952) and its alleged adaptation, Alejandro Jodorowsky's 1973 film *The Holy Mountain*. The thesis discusses the two works from the perspective of Lacanian psychoanalysis, specifically, through the lens of the so-called Borromean knot that represents the three functions of the psyche: the Real, the Symbolic, and the Imaginary. The structure of the thesis supposes the following: the first chapter concentrates on the relevant terminology and aims to define such concepts as language and ideology for the purposes of the present thesis; the second chapter discusses the method of analysis that will be applied to Daumal's *Mount Analogue* and Jodorowsky's *The Holy Mountain*, namely, it explores the possibilities of psychoanalysis and considers the 'unscientific' approach of pataphysics that favours the particular over the general; through the concept of the sinthome the aspect of action is emphasized in the analysis of *Mount Analogue*, while the fourth chapter analyses *The Holy Mountain* from the perspective of the 'hypertrophied' Symbolic and simultaneously stresses the importance of the element of balance in the film; the final chapter, then, concentrates on the concept of power, its relation to ideology and the possibility of its understanding as well as potential altering. Such an approach, contrary to the traditional comparative study of the works in question, uncovers an important dimension, where the concepts of language, ideology, and power can be regarded as crucial elements that possess the ability of constructing social and subjective reality. Additionally, the thesis introduces a corresponding perspective on the methods used in literary criticism and explores the notions of pataphysics and psychoanalysis within the same context.