

Psychoanalytical Study of the Main Character's Personality in the Movie 'Fight Club'

**A Thesis Submitted to the Department of English Education
In Partial Fulfilment for the Master of Education in English**

**Submitted by
Bijay Paudel**

**Faculty of Education
Tribhuvan University
Kathmandu, Nepal**

2021

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Declaration

I hereby declare that to the best of my knowledge, this thesis is original; no part of it was earlier submitted for the candidature of research degree to any university.

Date: 07/09/2021

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Recommendation for Acceptance

This is to certify that **Mr. BijayPaudel** has worked and completed this thesis entitled **Psychoanalytical Study of the Main Character’s Personality in the Movie 'Fight Club'** under my guidance and supervision.

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Dedication

Dedicated to

My parents, for unconditional encouragement that has inspired me to complete this research.

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BijayPaudel

Abstract

The present study entitled “Psychoanalytical Study of the Main Character’s Personality in the Movie ‘Fight Club’” was carried out to identify the aspects of psychological state in the movie’s main character who had severe insomnia and anxiety problems. The identification is done on the basis of the theoretical premises of Sigmund Freud, Carl Jung and Jacques Lacan. I used descriptive, narrative method which is suitable for literary criticism in this study. I collected the dialogues, events, behaviours, mentality and thoughts in which the main character is involved. I arranged them according to the different aspects of psychoanalytical theories of different psychologists. Then I briefly analyzed, how the collected data is related to the particular psychoanalytical theory and how those things show or relate to the personality that the main character carries. I also looked into the relationship of the main character with the female lead. The findings show that a lot of repressed thoughts, feelings and desires were responsible for the main character’s weird behaviours which include both sexual and the non-sexual ones.

This thesis has been divided into five chapters. The first chapter is introductory in nature which deals with background of the study, statement of the problem, rationale of the study, objectives of the study, research questions, delimitations of the study and operational definitions of the key terms. The second chapter incorporates the review of related literature. This chapter deals with review of the theoretical literature, empirical literature review, implication of the review of the study and conceptual framework. The third chapter deals with the methods and procedure of this study. It consists of design and method of the study, sources of data, sampling procedures, data collection tools, data collection procedures and analysis and interpretation procedure. Similarly, chapter four encompasses analysis and interpretation of data and a findings’ essay. Finally, the chapter five deals with conclusion and recommendations of the study. And in the final section, references and appendices are included

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Chapter I

Introduction

This chapter consists the background of the study, statement of the problem, rationale, objectives, research questions, delimitations and the operational definition of key terms.

Background of the Study

Psychoanalysis first started, as a therapeutic technique for the patients of 'Hysteria'. Before the time of Sigmund Freud(1856-1939), hysteria was thought to be the disease of physical damage in brain and was tried to be treated by hot and cold bath therapy or mild electric shock. In Freud's time, it now was considered 'not' a physical brain disease and physicians like Jean Charcot(1825-1893) tried to reach it through hypnosis. It was partially successful and Freud was not satisfied with it. Later, he used Joseph Breuer's talking therapy and improvised it. While working on Hysteria, Freud realized that most of the forces responsible are unconscious, and on the basis of the studies on himself and his patients, he published the book 'The Interpretation of Dreams' where he has presented the fundamentals of early psychoanalysis. (Hall, 1999, p.14-15).

Psychoanalytic literary criticism started since 1920s on the basis of the premises and procedures established by Freud, which was by then expanded in many different fields like the study of civilization, religion, literature and other arts. Psychoanalysis thus is considered as a dynamic form of psychology. Psychoanalytic literary criticism focuses on the expression of author's unconscious in his writing also the mental emotional state of his personality and the subjectivity in his work according to M. H. Abrams's 'A Glossary of Literary terms(1957)'. It further states that, Freud himself had analyzed works of literature from the psychoanalytical perspective seeking the evidences of 'Oedipus Complex' also 'latent content' and 'manifest content' in dreams and emotional behaviours of the characters also in the events. Freud had analyzed the works of Shakespeare like Hamlet and Macbeth, Delusion and Dream(1917) of the novel Gradivaby Wilhelm Jensn and many others by himself.

Psychoanalysis in the movies was seen expanding in the time of psychoanalyst and thinker Jacques Lacan(1901-1981). His works influenced, not only the movies but other literary studies, women's studies and different social theories. He is therefore considered significant, for the revitalization of Freudian psychoanalysis. The movies at his time also followed his idea of 'Mirror Image' in their plot too.

The movie 'Fight Club' was released in 1999 by production companies named Fox 2000 pictures and Regency enterprise. The movie is based on the novel of same name which was written by Chuck Palahniuk and it is directed by David Fincher. The story is about a man in his mid-twenties who has a serious insomnia and after a long struggle with it and frustrated with his boring life develops an alter-ego of himself.

The reason for choosing this movie for the research is, usually the researches of psychoanalysis (also the researches in Tribhuvan University Department of English) are focused on the literature or the character who is obsessed with sex or develops mental problems because of suppressing his sexual desires. The character of this movie and his personality on the other hand, along with the sexual part, are influenced by other factors. For the purpose to seek them, I developed an interest towards this topic. Other than that, assuming the possibility of personality psychology's relation with learning made me curious to do it in Education faculty.

There are many approaches in the study of personality among them 'Psychodynamics' is based on the foundation of Freudian psychoanalysis (Cloninger, 2009). Generally, psychoanalysis believes in the importance of the Unconscious in shaping of personality. Important technique of conducting a psychoanalytical study of the character of a movie or literature is by hand-picking the dialogues, events and behaviours relating to the theoretical aspects of psychoanalysis (Psychosexual stages of human development, aspects of mental activities, etc.). (Dobie, 2002, p72-26) In my research, I have selected the movie 'Fight club' and I studied the unnamed main character which is played by Edward Norton. I also needed to examine the character of his alter-ego since it is himself but is played by a different character 'Tyler (Brad Pitt)'. It is also important to see their relation with the female lead 'Marla Singer' played by Helena Bonham Carter. I watched the movie several times and found out different aspects of Freudian, Jungian and Lacanian theories of psychoanalysis

working in the personality of the main lead and their effect in his life and in his relationship with others.

Statement of the Problem

The research has been conducted to explore the psychoanalytical aspects of the main character's personality in the 1999 movie 'Fight Club'. Those aspects are: Freud's Psychosexual stages, aspects of mental activities and Ego defence mechanisms, also Jung's Archetypes and lastly Lacan's mirror stages (Imaginary, Symbolic and Real). Usually, psychoanalytical study of a piece of a literature or a person is done by selecting a case of repressed sexual desire but I have selected a context where along with that other socio-economic as well as various aspects of psychology are involved. Other than the Freudian concepts I have tried to give a touch of Jung and Lacan as well to make sure later ideas after Freud are also being considered. The idea is to make data more specific and observation technique with the analysis part more dynamic. After watching and re-watching the movie several times I have hand-pick the dialogues, events, mentality and behaviours of the main characters and tried to find out answers to these questions: What are the aspects of Id, Ego and Super Ego that the character shows in the movie? What defense-mechanisms he uses to cover up his anxiety? Are there any childhood trauma or fixations that are working on his adult personality? What kinds of Archetypes are present in his personality? Are there any evidences of mirror or symbolic stages demonstrated in the movie? What factors are causing the anxiety in the main-character's life?

Rationale of the Study

Movies are usually seen only as a source of entertainment but alike the literary genres like novels, poems, stories and essays, movies can also play a significant role in classroom instruction and also in the field of language teaching and learning.

This study focuses on analyzing the aspects of psychoanalytical literary theory in the movie 'Fight Club'. Usually, psychoanalytical researches on personality are done by selecting a person who is troubled because of his sexual desires which is Freudian idea of 'libido'. But later psychoanalysts have said that sexuality is only a small part of human psyche. There comes the movie fight club, where the main

character develops an alter-ego not just only out of sexuality but along with that because of various social, political, economic and other different non-sexual reasons too. The researches done in the Department of English of Tribhuvan University by Kafle (2006) and Khanal(2008) also have focused on the characters who are having problems because of sexual desires that also became a reason to do my research based on not only Freud but also including Jungian and Lacanian ideas. Expectation of finding some educational implications also became a motivating factor in conducting the study.

This study is supposed to be helpful for all the people who are engaged in learning or teaching, text book writing, curriculum developing and other people who are interested in the field of literature and language classroom. The people who are willing to use authentic materials to teach literary theories and are teaching them in language classes will also be benefited. The teachers and learners who want to use movies as a teaching aid for their literary-theory-understanding can use it. This research is making a Psychoanalytical study, so if anyone wants to do a similar research, it is going to be very helpful reference material for them.

Objectives of the Study

The objectives of this study were as follows:

-) To identify the aspects of psychoanalysis representing sexual factors in the movie 'Fight Club'.
-) To explore the non-sexual motivations responsible for creating an alter-ego.
-) To provide some pedagogical implications.

Research Questions

The following research questions were addressed in this study:

-) What are the signs of different aspects of psychoanalysis (Fixations, working aspects of Mental activities, Defence mechanisms, Archetypes and Mirror stages) affecting the built of main character's personality in the movie 'Fight Club'?

) What are the non-sexual motivations responsible in creating an alter-ego, like sexual motivation does?

Delimitations of the Study

This research is limited in the psychoanalytical study of the main character of the movie 'Fight Club'. It is done solely based on library research hence no primary data source is used.

Operational Definition of the Key Terms

Some words related to the study are presented with their meaning in this section.

Psychoanalytical study. The kind of study based on the theoretical and philosophical premises of psychoanalysis. Here based on the ideas of Freud, Jung and Lacan.

Personality. The characteristics of a person in different aspects like appearance, cognition, social skills, etc.

Movies. Also called Cinema or films are motion- picture presentations with audio nowadays to provide content and entertainment.

Screenplay writer. The person who writes scripts for the sole purpose to be featured on the screens like television, movies or videogames.

Pranks. A practical joke or a mischievous act.

Phallic. relating to or resembling a phallus or erect penis.

Chapter II

Review of Related Literature

This chapter includes following sub-topics: review of theoretical literature, review of empirical literature, implication of the review for the study and conceptual framework.

Review of Related Theoretical Literature

The review of related theoretical literature consists of introductory ideas related to the terms in the title and their relationship with each other. The later part has the theoretical bases of psychoanalysis of Freud (Psycho-sexual stages of human development, Aspects of Mental Activities in human personality and the Ego defense mechanisms), Carl Jung (Archetypes) and Lacan (Imaginary, Symbolic and Real).

Literary theory. The word theory is used generally in two ways. First, it's like an established set of ideas based on general principles which can help it explain independently. For instance: First, Darwin's theory of evolution. Second, a simpler version that claims to offer an explanation. Example:

A: *A glass was found broken when no one was in the house. How did it happen?*

B: *Umm... ok. My theory is.....*

Talking about theory, Jonathan Culler in his book 'Literary Theory: a very short introduction' from his lengthy chapter on theory comes up with four points telling what and how should a theory be (1997, p14-15): First point is that a theory is interdisciplinary – discourse with effects outside an original discipline. Secondly, he says is that a theory is analytical and speculative – an attempt to work out what is involved in what we call sex or language or writing or meaning or the subject. Third point he says about theory is that it is a critique of common sense, of concepts taken as natural. Lastly, Theory is reflexive, thinking about thinking, enquiry into the categories we use in making sense of things, in literature and in other discursive practices.

Further in the case of literary theory he says that it is not a disembodied set of ideas but a force in institutions. Literary theory according to him exists in

communities of readers and writers as a discourse practice, inextricably entangled with educational and cultural institutions(p-121).

Psychoanalytical theories.From Aristotle to Friedrich Nietzsche, scholars had put their thoughts into the pursue of intuition, creativity, personalities and human emotions. All those attempts were for the betterment of our personalities. It was Sigmund Freud (1856-1939) who managed wider theoretical basis in the field of formation, organization and understanding of human psyche. (Dobie, 2002, p.54)

Freudian psychoanalysis.Freud was one of the most influential and controversial intellectuals of his time and also one of the greatest psychologists of all time. His theories help us understand a lot about personality, dreams, sexuality, thinking mechanism, awareness and beyond it. He got both following and faced a lot of criticisms too because of which made psychoanalysis a widespread idea from twentieth century till now.

We may take it as granted, seeing the progress in the field of psychoanalysis today, but it was not that easy. Sigmund Freud was born on 6th May 1856 in previous Austro-Hungarian Empire (now part of Czech Republic) and later moved with his father to Vienna (Austria's capital) in 1860 where he lived until final year of his life. He was good at school with interest towards history and literature but it later shifted towards science. He got into University of Vienna for his medical study. There he became influenced by his teachers and developed his interest in 'Mechanistic Physiology'. He spent 6 years on it, published several papers on Neuroanatomy. He wanted to become a research physiologist but had to go for practicing physician and to a hospital for clinical training because of some weird issues of that time. There, his prior neuropathological interests led him into diagnosing organic brain disorders under senior supervision. He now wanted to specialize in the field. He then won a fellowship and for some time could study with French neurologist Jean Charcot(1825-1893). Charcot's field was polio and multiple sclerosis but after meeting Freud they went deep into studying Hysteria. Freud wanted to specialize in brain injuries and diseases but it did not attract enough patients so he started taking patients with symptoms of Hysteria too. Traditional way of treating patients of Hysteria was Hydrotherapy (hot and cold baths) and giving mild electric stimulation to patients because it was believed that Hysteria occurred due to localized brain injuries.

Freud tried those too but found it was not that effective so he went for Direct Hypnosis (patients were hypnotized and told that their symptoms will go away). This was little more effective than the previous ones. (Freud and Fancher, 1910)

He then in 1895 with Joseph Breuer, published 'Studies in Hysteria' asserting that symptoms of hysteria are the result of unresolved but forgotten traumas from childhood (Dobie, 2002, p.53-55). Five years later he wrote 'The Interpretation of Dreams' in which he addresses the fundamental concepts of psychoanalysis. So, the early psychoanalysis was developed for the therapeutic treatment of Hysterical patients.

Freudian 'Unconscious'. While treating patients of hysteria with hypnosis, there appeared two problems according to Freud and Fancher (1910). First, it was not possible to hypnotize everyone. Secondly, Freud was curious about 'how' and 'why' aspects of repressed thoughts and their going into unconscious.

Freudian unconscious is different from modern day's unconscious/sub-conscious. Today we may say that it's the unconscious mind when we notice something unnoticed or the thought processes that our mind is processing without us noticing consciously that it is processing. But Freud's unconscious was like ocean of repressed desires or socially unacceptable and unfulfilled taboos, painful childhood memories, etc. There has been a consistent interest in Contemporary Literary Studies in the Unconscious and the notion and effects of 'repression' linked often with debates of sexuality (Selden, Widdowson and Brookwe, 2005, p.154)

Psychotherapy. Not satisfied with hypnosis when Freud plunged into this world of Unconscious he came up with a technique where patients can freely let their feelings out to their therapist which could help them break the obstruction of their repressed thoughts. The therapy session may length from few minutes to several hours. The patient lays down on the couch in a comfortable position. The therapist sits nearby and tries to interpret the thoughts, feelings, dreams and whatever comes out of the patient's mouths during what Freud called 'free association'. In Freud's opinion stated in the second chapter of the book 'Interpretation of Dreams (1999, p109-110)', the person laying on the couch when self observes his thoughts can't pass through the obstructions alone but the observer is free and more aware person in that case and if he could put a good criticism the undesired thoughts can be changed.

Psychoanalysis in literature. Literature and psychoanalysis are closer, also for Freud because he searched his answers that helped shape his thoughts of such powerful idea in the literature of 'Hamlet' and 'Oedipus Rex' according to Madelon Sprengnether, Ph.D in his article in the book 'Textbook of Psychoanalysis (2012, p.508)' he also adds that Oedipus gave Freud a readymade understanding to his idea.

Psychoanalytical criticism came up in literature when the practice of applying Freudian concept in comparing literary texts came in trend which was not much acceptable in contemporary narrow-minded society. Applying Freudian psychoanalysis in literature or in a literary character, meant observing personality traits, attitudes, see the unconscious working, identifying the evidence of Id, Ego and Superego.

Similarly, comparing different writers' traits may also be an approach of a study in Psychoanalytical Criticism.

One can also do their psychoanalytical criticism by choosing Freudian or also the concepts of Carl Jung and Jacques Lacan. These two are also popular psychoanalysts who followed the footsteps of Freud and later founded their own schools of ideas. We will talk briefly about them here.

Carl Jung. Carl Gustav Jung (1875-1961) was born in Switzerland in a family of German origin. He was a physician by profession who had an interest in mental diseases and also in spirits according to the lecture notes provided by IIT Kanpur (2018). He also established himself as a psychologist and even Freud took interest in his works. Jung then became an associate of Freud for some years but with he published 'Psychology of Unconscious' in 1912 they parted because of theoretical differences. After parting with Freud, Jung travelled a lot and observed and learned more about psychology, spirituality and religious philosophy including Vedas, Upanishads, yoga and meditation.

Jung's unconscious. Where Freud's unconscious was different from Jung is, Freud believed that one's personal understandings, past experiences, memories, childhood traumas and similar personal stuffs, shape their unconscious but Jung said

that past personal experiences are only a part and human unconscious is a lot deeper than that. This deeper layer of unconscious is shared by all of us, which Jung called 'Collective Unconscious'. Such type of unconscious, according to Jung is present in human race because of the experiences of our ancestors throughout the process of evolution.

Jung's psychoanalysis in literature. From Jung's perspective literature is not just writer's personal feelings. If it was so, it would only give pleasure to the writer himself. Literature is enjoyed throughout the world because it represents the collective unconscious of the people universally, similar to the one that writer shares. So, if someone has to analyze literature through Jungian perspective, they should include not just individual personality traits but also identify where the collective unconscious is working.

Lacan's Post-structuralist psychoanalysis. Jacques Lacan (1901-1981) is the most influential name after Freud – the father of psychoanalysis himself. Lacan's influence is also seen in modern times not just in theory but in clinical practice and across other fields like literary and film studies, social theories, women education and other diverse fields of education. Lacan is the person who revitalized psychoanalysis which had lost its originality after Freud, and it was just limited in finding oedipal scenes and phallic symbolism in texts. Lacan's focus was not in the character or the author but in the text and the reader. Lacan also broke the trend of unusual modifying of Freudian ideas and also shattered many conservative practices. He then in early 1950s declared the necessity of 'Return of Freud'. (Homer, 2005, p.1-3)

Lacan on unconscious and on literature. Lacan tries to articulate through the language, something that is beyond the language: the realm of unconscious desire. (Homer, 2005, p.12). He has tried to show the limits of meaning and understanding while trying to reach the unconscious which Freud had told had no grammar and syntax but only could be accessed through dreams, slip of tongue, etc. Lacan's theory of the mirror phase and the formation of the ego was taken by many film theorists as a model for the relationship between film and the viewers. (p2)

Relationship of Psychoanalytical Theory with other Theories

Structuralism, Post-structuralism and psychoanalysis. The publication of a single book 'Course in General Linguistics (1915)' is considered a remarkable incident for the rise of Structuralist Literary Theory. The book was the work of Swiss linguist Ferdinand de Saussure and it was published after his death. According to Culler (1997), Structuralism came in opposition to Phenomenology and it targets to identify the underlying structures that made it possible, instead of describing experiences.

Post-Structuralists come up saying structures are not enough and there is a lot more in a discourse than mere words. Michel Foucault talks about the involvement of power and how it is exercised through discourse. For example: We will never be able to get objective information in History books because it is just something the organization who created it tries to impose. (Selden, Widdowson and Brookwe, 2005, p.180).

Another significant Post-Structuralist is Jacques Derrida (1930-2004) with his idea of Deconstruction. Saussure's explanation of language systems in 'signs' say it has two parts: Signifier and Signified. Signifier is a written or spoken denotation of a construction and signified is the meaning of it. (Selden et al., 2005, p. 153) For example the word 'Apple' is signifier and its meaning – the image of an actual apple which comes in mind when we say or listen the word is signified. Derrida on the other hand says the mental concept of Saussure's signifier and signified is not a stable unchanging reality. He says one signifier may point towards multiple signifieds. (Selden et al., 2005, p153). In today's example, Apple along with the fruit also can be a brand also it can be a metaphor of something else or something said ironically.

Psychoanalysis is considered as a Post-Structuralist idea but it did not come against structuralism. At first it came as a medical therapy and later practiced in literature but Jacques Lacan is the person who reintroduced psychoanalysis and as said by (Selden et al., 2005, p.67) updated Freud's psychoanalysis by viewing it through the lens of structuralist linguists (Ferdinand de Saussure) which makes him a celebrity thinker of his time in post structural psychoanalysis. Lacan disagrees the balance of signifier and signified as mentioned by Saussure. He says people are always stuck in

the world of signifiers (i.e. language) and signifier obstructs the ability to grasp signified. Object(real) is lost because of object(word).

Marxism and psychoanalysis. Though Marxism is known for its twentieth century influence it was the thinking of Karl Henrich Marx (1818-1883) a nineteenth century German philosopher and economist. Marxism generally touched material and historical existence of human society. Also conflicts that happen or changes that occur in the society are the field of thoughts in Marxism. (Selden et al., 2005, p108)

In this case, Dobie (2002) puts more light into its origin where he says that Marx met a political economist Friedrich Engels(1820-1895) in Paris in 1844 they came up with similar views and collaborated to explain the principles of communism.

Post-Structuralism came in Britain through the work of Marxist theorist Louis Althusser. For Marxism, texts belong to a superstructure determined by the economic base and interpreting anything goes back to relating them to it. Althusser came up saying social formation is not a unified totality but it differs according to the types of practices which develop on different time scales. Taking Lacan's determination of conscious by unconscious Althusser maps a Marxist account of determination of the individual by the social onto psychoanalysis. (Culler, 1997, p.129)

Feminism and psychoanalysis. Feminism is a collection of movements and ideologies aimed at defining equal political, economic and social rights for women. This includes seeking to establish equal opportunities for women in education and employment. It is less a unified school and its more into a movement and a space of debate. (Culler, 1997) It can be better termed as Cultural politics than a theory says (Selden et al., 2005, p.116)

Virginia Woolf first popular as a creative writer and later as a feminist critic has said about feminism that gender identity is socially constructed and can be challenged and transformed. (Selden et al., 2005, p118)

Feminist criticism according to Cuddon(2000) is development and movement in critical theory and in the evaluation of literature which was well under way by the late 1960s and which has burgeoned steadily since. It is an attempt to describe and

interpret (and reinterpret) women's experience as depicted in various kinds of literature - especially the novel (q.v.); and, to a lesser extent, poetry and drama.

Similarly, a movement called French Feminism (not country bound) has been influenced by psychoanalysis specially Lacan's reworking of Freud. Before Lacan certain Freudian concepts were often criticized like talking about non-sexual motivation. The term 'Penis envy' was also criticized as Freud had told that women at her early age realizing that she lacks a Penis thinks herself weaker biologically than man which rises a feeling of Penis envy. Some women thought it was insulting and even mocked Freud's theory saying maybe man may have 'Womb envy' because of not being able to give birth. However, in *Psychoanalysis and Feminism* (1975), she defended Freud, arguing that 'psychoanalysis is not a recommendation for a patriarchal society but an analysis of one'. Freud, she believes, is describing the mental representation of a social reality, not reality itself. Her defence of Freud, helped to provide the basis for contemporary psychoanalytic feminism, along with the more Lacanian-influenced work of Jacqueline Rose (*Sexuality in the Field of Vision*, 1986) and Shoshana Felman (*Literature and Psychoanalysis*, 1977), much of this work assisted by Mitchell and Rose's *Female Sexuality: Jacques Lacan and the École Freudienne* (1982). (Selden et al., 2005, p129-130)

Psychoanalysis in classroom. Developmental psychology, personality psychology, psychotherapy, psychodynamics and psychoanalysis these are different aspects of psychology studied and practiced in Education sector, as the psychological differences between individuals is an important aspect to consider when it comes to effectiveness in teaching and learning. For example, Bhattarai (2014) presents it which is based in the Master Degree Curriculum.

In English Language teaching, the psychological aspects are studied under Psycholinguistics. Gass and Selinker (1994) under non-linguistic aspects of language learning have discussed how the things like motivation, anxiety, aptitudes, age differences, learning strategies also the personality of an individual and their learning styles play an important role while learning a language.

Personality. If I were to define personality or at least told to present what builds a personality of a human being. I would include the visible aspects like: appearances, behaviors and how someone deals with people, cognitive aspects like: thinking patterns, problem solving skills also the ability of taking right decision in right time lots of those characteristics a person contains because of heredity, socio-cultural factors and through learning and experiences.

Devi Prasad Bhattarai in the textbook of Advanced Educational Psychology(2014) says that personality includes a person's qualities, how a person interacts and his characteristics in a general sense.

Similarly, Corr and Matthews(2009, p.5) in the book 'Cambridge hand book of personality psychology' say that an individual's personality begins with biologically innate components, both those shared with others and those that are distinct because of heredity or other influences; that over the life course, these innate tendencies are channelled by the influence of many factors, including family experience, culture and other experience; and that the resulting pattern of habitual behaviours, cognitions, emotional patterns, and so on constitutes personality.

Factors affecting personality. As mentioned in the definitions above both biological and environmental factors affect personality development. According to Kuravatti and Malipatil(2017), hereditary gives a person good biological coordination (healthy system of blood, glands and nervous system) which gives us our characteristics and habitual modes of behaviour. Physical body types (tall, thin, short, muscular, etc.), sex differences(males are more assertive than females) also intelligence is affected by heredity. Environment on the other hand helps to develop a social self of an individual.

- a) Physical environment (climate conditions, country/city)
- b) Social environment
- c) Family environment: social virtues start with family, training, likes and dislikes, emotional responses etc. are shaped by coming into contact with parents and family members from early age.
- d) cultural environment (traditions, ideals, values, etc.)

- e) School environment: it is important since a person spends a significant amount of behaviour-shaping-time of his life in school. Learning along with attitudes of teachers and peers helps in shaping one's personality.

In the addition to these, other social factors like language, social role, self-concept, inter-personal relations and psychological factors (motives, interests, attitudes, etc.) also are important in shaping personality.

Personality and psychoanalysis. There are different approaches or perspectives in studying personalities. The ones that have made their distinct history are Psychodynamics, the trait perspective, the learning perspective, the humanistic perspective, the cognitive perspective and the biological perspective

Major perspectives in personality according to Cloninger(2009, p.4)

Perspective	Major concepts	Contributors
Biological	Temperament, evolution, adaptation, altruism, sexual jealousy, heredity, neurotransmitter pathways, cerebral hemisphere function	D. Buss, Eysenck, J.A. Gray, C.R. Cloninger, Kagan
Cognitive	Expectancy, self-efficacy, outcome expectation, schema, cognitive person variable, personal construct, reciprocal determinism, modelling, constructive alternativism, life narrative	Mischel, Bandura, Kelly, Beck
Humanistic	Self-actualization, creativity, flow, spirituality, personal responsibility, freedom, choice, openness to experience, unconditional positive regards, acceptance, empathy, real self, hierarchy of needs, peak experience, positive psychology	Maslow, Rogers, Seligman, Csikszentmihalyi
Learning	Reinforcement, punishment, stimulus, response, conditioning, extinction, shaping, discrimination learning, generalization, situation, act frequency, basic behavioural repertoire, labelling, gradients of approach and	Skinner, Staats, Dollard and Miller

	avoidance	
Psychodynamic	Libido, conflict, id, ego, super ego, defence mechanism, Oedipal, conflict, fixation, repression, attachment, object relations	Freud, Jung, Adler, Erikson, Horney, Klein, Sullivan, Chodorow, Westen, Kohut, Kernberg
Trait	Trait, type, facet, factors, Neuroticism Emotional Stability, extraversion	Allport, Cattell, McCrae and Costa

From the table, Bandura's cognitive perspective, Maslow's humanistic perspective, Skinner's learning and behaviourist perspective, Freud's psychodynamics and psychoanalytics (along with Carl Jung) are the approaches of studying personality that we frequently see in our educational psychology classes.

Among these names, psychodynamics based on Freud's theory of Psychoanalysis is our primary concern in this research. The theory is related to how 'Freudian Unconscious' is a key factor in shaping personality.

Movies. Since we are studying about the personality of a character in a movie, let's talk about them and also their usefulness in the field of teaching and learning.

Film, movies, motion pictures also when it is shown on the white screen in the theatre or hall also called cinema is an audio-visual means of providing information, content or entertainment. (Subedi, 2012, p.30) He further states that movies began at the end of nineteenth century as a technological novelty offering stories, spectacles, music, drama, humour, and technical tricks for popular consumption. It is influencing and also reaches a large population in both urban and rural areas.

Earlier movies were only supposed for entertainment and were considered no or very little or occasionally helpful in the context of teaching and learning but today with television, internet and cellphone technology being so handy, technology-based learning has become quite important and successful too. For example, in the recent context of global pandemic caused due to corona virus the only medium for instruction was through technology. Even virtual classes were conducted through Video-conferencing using cellphones while, before the pandemic most schools had

rules that did not allow students to use phones in school hours -meaning learning is also getting closer to the technology and similarly movies being easy-to-access not just on television but also on computers and cellphones through internet can now play a significant role in teaching, learning and ELT practices as well.

Movies, literature and instructional activities. Literature and movies play an important place in classroom teaching and learning. Not only it is interesting to study and explore the world of knowledge or imagination or creativity but also along with that pleasure, they are with very less effort get exposed to usage of language in practical scenario. In the language learning perspective also, the movies and literature of target language helps learners to engage with Socio-Cultural along with the linguistic aspects of the particular language.

As Stempleski and Tomalin(2001, p.1) state the value of film as a language teaching and learning resource is self-evident. It is motivating, and it provides a source of authentic and varied language. Many films are well known, and some are recognized worldwide as a common frame of reference. The medium of film is excellent at communicating cultural values, attitudes, and behaviours. It is very effective at bringing the outside world into the classroom and providing a stimulating framework for classroom communication and discussion.

Advantages of movies and literature for instructional purpose is discussed below:

Literature and movies in English language teaching (ELT) classroom. David Crystal in his book 'English as a global language(2003, p.99)' talks about the dominance of English language in movies beginning from 1915 and the actual dominance of language started when movies began adding sound since late 1920s. He further states that though other language movies also kept growing but it is unusual to find a blockbuster movie in language other than English. He quotes German director Wim Wenders, who says that the influence of movies is huge and people buy what they see in the movies too. In such scenario using movies for English language learning can become a resourceful idea.

In many countries where English is taught as a second or foreign language there is a problem of limited exposure of the target language. In that case literature is the authentic material to help in the process of language acquisition for higher level learners (Lazar, 1993, p.17). For children trying to get it from T.V. and video materials may need parental guidance (Drexler, 2005).

Freda Mishan in her book 'Designing Authenticity into Language Learning Materials(2004)' talks about using movies as a tool of teaching language from a content-based approach. Content based approach is when not language but the content is the focus but it is taught using the target language. Richards and Rodgers(2001,p.206) write, "The foreign language is the vehicle for content instruction for example; an English-speaking child might enter a primary school in which the medium of instruction for all the content subjects is French". Mishan says that the content-based approach, in other words, exploits the input (film) not to teach language but to release it.

Here in this case, Lazar(1993) talks about the language awareness that the literature teaching gives which are equally applicable for movies too. He says we are teaching the wrong rules of syntax, collocation and even cohesion while teaching through literature but we are giving them awareness about more stylistic effects and letting them to explore some sophisticated uses of language.

Teaching cultural values of the target language community is also easy by using movies and literature. Mishan(2004) says that such cultural values include religion, festivals, birth/marriage/death rituals also how people behave with family, friends and foreigners. Lazar puts the challenge before it saying the information about culture in the fictions may not be the true in reality. He says that if we try to teach culture that way students may think that a novel represents the totality of the society. Therefore, he says that we should encourage the students to treat it critically by questioning and re-evaluating.

Non-verbal aspects of the target language also slangs and taboos can be understood through movies says Mishan(2004). She says learners can see how the dialogues are delivered, how people move and behave. Such informal aspects of language are better seen than read or heard therefore movies can be helpful in

it. Harmer(2007) presents similar view. Actual scenario like a business meeting is easily understood viewing it in video than just listening sound and also the aspects of 'Where do we stand?' (the distance and the behaviours) are easy to learn through movies.

Movies also help in development of language skills and more directly the listening skill. Movies in short sequences or a whole program can be used as listening material according to Harmer (2007, p.308-309). When students are to watch the full movie at home they should be provided with good viewing and listening part. Harmer(2007) also encourages the use of subtitles if necessary. They help us understand language usage and also about language change.

Film is a good way to learn a language for autonomous learners. Language learning according to Harmer(2007, p.407) is too complex to learn just by limiting in a classroom. When students start finding their language learning-time outside classroom, develop their own strategies of learning and become self-motivated they are in the way to become autonomous learners. Autonomous learning can be made more productive with teacher guidance and peer works which could be helpful for students with less enthusiasm. Harmer talks about the video resources found in CD/DVDs, internet, clips and movies found in YouTube also from the sites of BBC and different English language teaching associations can be great sources for English language learners outside the classroom.

Motivating and refreshing. Mishan(2004) talks about balancing learning and enjoyment through the use of movies in classroom. Lazar(1993) has said that learners may get the grip of thrill and suspense of a novel or build a powerful emotional response from a poem that can be motivating and refreshing even if they found relevance of such emotions in their real life.

Authentic material. making a movie for the purpose of teaching/learning is probably taking a huge effort, time and money but using the movies/books for the purpose of teaching something referring to the movie which intends to convey the similar idea can be a pretty energy saving task.

Develops interpretative abilities. Lazar says, while using any literacy stuff in classroom we should not teach the definitive interpretation of it to the students. Rather we should generate discussion, controversy and critical thinking using it to help students' development in interpretative abilities. (1993, p.3) provides aid and comparing opportunities. (Mishan,2004,p.227) using movies also gives more aid and support to learning literature in classroom. Comparing literature with its adaptation-film or comparing movie with its remake help learners grasp the idea better by participating in discussion and comparison activities.

Film as a mass medium. Film is not just related with its adaptation of book, it is also related to television, radio, music, satellite cable channels, etc. Multiple markets are related to it that makes it an easy medium for cultural transmission. Not only the viewers will understand the particular culture but also the future generation will be informed about their cultural background. Film also helps spread information about social context and expose the viewers to conversational language with natural speech sound and near-real setting. (Subedi,2012, p.32)

For critical thinking. Using Film as authentic teaching material in classroom or personal purpose can also be helpful for developing good critical thinking skills in the learners. Chuen(2002) citing Pally (1997) has pointed out in her researches that students had learnt to explore and relate family, cultural, social and political issues with films.

Psychoanalysis in movies. Many movies have used Freud's therapy scenario that is the one with the patient being in a relaxed position on the couch and the therapist nearby listening and analyzing the data provided by the patients. Few of them that I have watched are 'Goodwill hunting(1997) where Matt Damon has been cast as Will Hunting who is the patient and Robin Williams as Dr. Sean Maguire is the therapist who helps Will Hunting to improve his social skills and do good in mathematics which he is good at. Another movie I have watched is 'Ordinary People (1980) where the therapist helps the patient who attempted suicide because of the depression he was facing due to the shock of his elder brother's death. The dates of these movies are the clue that how Psychoanalysis was practiced well in both western society and in the field of movies. One Bollywood movie I had watched which had similar scenario was 'Dear Jindagi (2016) where the role of the therapist was done by

Shahrukh Khan and the patient was Alia Bhatt. The therapist was trying to help the patient to deal with the bad childhood experiences she had with her parents.

These were the actual therapy scenarios. Movies are made in the themes of psychoanalysis too. In the 1960 movie 'Psycho' presents a house with three layers of human subjectivity in its three floors. Ground floor is Ego, the floor above the ground represents the Super Ego and down in the basement it is Id –the reservoir of the repressed drives as presented in the documentary – A Pervert's Guide to Cinema by Žižek(2006). Also,Lacan's closeness with movies and the use of mirror image in contemporary films is an important connection of movies and Cinema according to Homer(2005) in the book 'Jacques Lacan'.

Psychoanalytical literary theory practice in Nepalese context. Eastern Civillization has considered the matter of sexuality either holy or dirty since ages. Similar is the practice in Nepal. A significant literary figure who has openly expressed and has become a trend-setter for the later writer in the field of psychology and psychosexual ideas is B. P. Koirala. Koirala's thoughts about it is that a person's feelings, desires and psychosis should be led our free to self-evaluate the ideas of life according to the publishers of B.P. Koirala's famous book Hitler raYehudi (Hitler and the Jews).

Psychoanalysis from the perspective of literary criticisms is currently studied academically in the Nepali literature courses as one of the Western Criticisms alongside other literary theories. For example the book *PurviyaraPaschatyaSahityaShiddantaharu* (Eastern and Western Literary Theories) in the course of Master Degree with Nepali as a Major subject, explains the fundamental ideas of Psychoanalysis (p. 161-198).

Theoretical concepts of Psychoanalytical Literary Criticism based on the works of Sigmund Freud, CarlJung and Jacques Lacan are presented below:

Theoretical concepts of Freud. Before Freud started Psychoanalysis as a therapeutic technique for hysteria, there were beliefs that hysteria was somehow related to female reproductive organs and later theories said that it was because of the physical damage of the brain that caused it. Sigmund Freud also got into the study of

nervous system and mental disorders. He found out that the traditional methods of treating hysteria like hot and cold bath therapy and giving mild electric shocks to brain were not working he tried first hypnosis which showed little success and later with the help of the technique of John Breuer he started working on the development and practice of Psychotherapy focusing on the theme presented in their book *Studies in Hysteria*(1895) where Freud asserts that hysteria occurs due to the efforts of a patient to repress a traumatic memory(Freud and Fancher,1910).

Psychoanalysis initially developed as a therapeutic technique for the treatment of the hysteric patient, expanded later as technique for the psychological study of the psycho-sexual development of human personality, the unconscious mental activities and as psychotherapy for the treatment of neurotic, psychotic, perverse, and psychopathic patients (Kafle, 2006).

While viewing Psychoanalysis as a literary theory Cuddon(2000) says:

Broadly speaking, so called Freudian criticism or classical psychoanalytic criticism – which is often speculative - is concerned with the quest for and discovery of (and the subsequent analysis of) connections between the artists (creators, artificers) themselves and what they actually create (novels, poems, paintings, sculpture, buildings, music, etc.). As far as literature is concerned it analyses characters 'invented' by authors, the language they use and what is known as 'Freudian imagery'.

According to the definition, psychoanalysis in literature works first on the writer and his biographical background because it focuses on the role of unconscious in building personality and how it casts in the literature. Secondly it analyses the literary work and its hidden psychological meanings and motives. Thirdly it works on the fictional characters also, to present the driving forces of the action in their role in the literary work of art.

Freud then published his work 'Interpretation of Dreams' in 1899. In the book Freud talks about dream analysis because he said that the suppressed traumatic memory of a hysteric patient lies in his unconscious and one way to access a person's unconscious is through his Dreams. But dreams according to Freud, don't actually

show the desire of the person but shows a distorted form of it which later will be analyzed or interpreted through the task called 'Dream Work'.

Dream work. Dream work is the process of converting or translating 'Latent Content' into 'Manifest Content'. Where latent content means hidden desires of a person and the Manifest version is what he actually sees in the dreams. (Freud, 1899, p.268)

Freud on sexuality. According to Freud, sex is not merely an act of physical intercourse but actually has a much broader meaning. He does not consider it just as a reproductive process but it is also pleasure achieved through bodily contact and in much wider sense, he has called sexual energy the life force that runs all the life sustaining and creative energy responsible for the motivation and fuel to live a life. Freud has called that energy 'libido'. Libido is something that has a focal point of pleasure in human body and it moves from one to another body part according to the age. This travelling of libido from one place to other is divided as the Psycho-sexual stages of human personality development. (Bhattarai, 2014, p.17)

Psycho-sexual stages of human personality development. According to Freud, since libido's moment is related to age sexual pleasure is not something that starts in puberty but even in childhood a child gets the pleasure from different body parts in different forms. According to (Hall, 1999, p.102-112) these are the psycho-sexual stages of human personality development given by Freud.

The oral stage. The ways to achieve pleasure in this stage are by putting random things in the mouth and biting them because the focal point of pleasure in this stage is around lips and oral cavity. The child when introduces himself with something bitter or the things that hurt, he will spit it out but if something giving pleasure is taken away from him, he fights for it, keeps holding it in the mouth tightly and keeps biting it. It may be something like mother's breast, a baby-feeding bottle, a toy or his own fingers he uses these things to stimulate his oral area and achieve sexual pleasure from it. Hall (1999) These actions of holding or spitting or biting may be responsible for shaping the personality and decision making later when the child grows up also in his socio-political, cultural, religious or recreational preferences.

The anal stage. In this stage the focus of pleasure is around the inside of the walls in the bottom of the intestines -the rectum area, also in the valve like muscles anal sphincters -by putting pressure in the area while passing stool, also in and out of the area around anal opening. Not just by passing the stool but by playing with it, scratching the area with his fingers, holding the poop, etc. are also other activities of getting sexual pleasure during this stage.

This stage is around the toilet-training age of the child and the strictness of the training determines his habit of cleanliness in later age and also according to Hall(1999), when we praise a child for passing stool out successfully, he may develop a nature of trying to do the things that please other people later.

Phallic stage. In this stage of psycho-sexual development the presence of libido is in the sex organs. Children get pleasure by touching and teasing their sex organs (masturbation). In this period the child starts to feel sexual desire towards his/her parents. In the case of a boy, he is sexually attracted towards his mother but he is not only the one that expects the mother's love and attention in the house. There is the father who wants that too that's why the boy child thinks the father as a rival. This state of relationship is what Freud calls 'Oedipus Complex'. Oedipus is the person in Greek Mythology who killed his father and married his mother. The child just wants to remove the father from the scene and become the sole achiever of the mother's love. Now there comes a dilemma in his thoughts when he realizes that the father is a strong person and can't be removed from the scene easily also the father can harm him. Since his pleasure point is in the sex organs, he comes to the fear of his father harming or removing his sex organs. This fear is called Castration Anxiety. And this fear is promoted more when he sees genitals of a girl child which lacks the penis and thinks if they can remove it from her it can happen to me too.

In the case of the girl child same thing happens but not in the same way. When the girl child notices that she does not have those noticeable genitals, she blames her mother for not taking good care of her and considers the mother weak and gets attracted towards the father who still has the organs she thinks she lacks. This is known as Penis Envy. Girl then becomes jealous of her mother when she finds out that the mother is getting more attention from the father.

These two things Castration complex and Oedipus complex are main aspects of Phallic Stage. At the age after five up to twelve (Hall,1999)) child's fear of castration leads him to suppress his feeling it is called the period of Latency.

*Genital stage.*The Pre-genital period upto now lasts first five years of life and it is self-centered. Meaning, the sexual pleasure in this time is not intended to reproduction but getting pleasure by touching oneself.But now in puberty with developed sex organs the attraction shifting towards the people of opposite sex turns into socializing, caressing-kissing and bonding aiming the purpose of mating. But it is not that the Pre-genital stages does not play any role in this period. Our mating, bonding and relationship patterns are pleased by our Pre-genital impulses. Also, a painful childhood can result effects in the feelings and Decision making in a adult mind.

*Three aspects of mental activities in human personality.*These three aspects are not the physical parts of the Brain but are the aspects of Mental Dynamics.

*Id.*According to the Encyclopedia of Psychiatry, Psychology and Psychoanalysis by Wolman(1996),quotes Charles Brenner who says this about id :

One can summarize the concept of the id in the structural theory or model by saying that its elements are derivatives of the aggressive and libidinal drives, always mixed in varying proportions; that, as such, it is the great source of energy or motivational impulsion for the whole of the mental apparatus; that it operates according to the pleasure principle; and that the ego serves to mediate between id and external world, both as executant and opponent or modifier.

Id is a huge reservoir of all the energy and desire which we called libido earlier.Id is run by the pleasure principle. It seeks quick fulfillment of the desires. Most of our pregenital phase of childhood is id-driven because we are with our parents, specially mother, who fulfills our childhood desires of needing this-and-that immediately also we have it our way if not mother's breasts lets chew a toy block or our own fingers.Therefore, we do not need to suppress our desires in that phase of life. But when we grow and socialize and learn about the norms of the society and taboos and morality also the fact that it is not possible to marry your mother or

father, we try to repress the desire through our understandings and if we could not do that, we will have to face abnormalities in our psychological life. Id will try to break through and free itself and the problems will occur as forgetfulness while reading, writing and speaking, loses contact with the reality, could not control the urges of hunger, sexual desire, anger and so on. (Hall, 1999, p.39-40)

Superego. Fear of punishment and desire for approval cause the child to identify himself with the moral precepts of his parents. This identification with the parents, results in the formation of the superego. (Hall, 1999, p.46). Super ego also is the awareness of all the restrictions and taboos that the society imposes upon us that restrain our desires. While growing up, we because of both the fear of punishment and later of our conscience learn to suppress our desires. But superego is more ideal than the real (Bhattarai, 2014, p.25)

Ego. Ego's work is to provide what 'id' wants in a reasonable way or without getting punished. In the fight between the 'id' and the 'superego' the ego works as a mediator.

For the ego, perception plays the part which in the id falls to instinct. The ego represents what may be called reason and common sense, in contrast to the id, which contains the passions. (Freud, 1923, p.19) Freud further says that 'ego' is like a rider who rides and controls the horse named 'id'.

According to Freud, anxiety comes when 'ego' gets stressed out about losing control over 'id' and 'superego'. To protect itself from this fear the ego uses different unconscious defense mechanisms.

Defense mechanisms of the ego. the ego may try to master danger by adopting realistic problem-solving methods, or it may attempt to alleviate anxiety by using methods that deny, falsify, or distort reality and that impede the development of personality. The latter methods are called defense mechanisms of the ego. (Hall, 1999, p.85). Anna Freud has put ten different defense mechanisms in her book 'The Ego and the Mechanisms of Defense (1936)'. Those are presented below:

Displacement or sublimation. Diversion of emotions like anger with one into someone else is something that makes displacement. For example, when you get into a fight with your boss in the workplace and later bring that rage to office and scold the juniors then you are displacing the anger with your boss into less threatening target.

Repression. Repression is the act of pushing the hurtful emotions into your 'Unconscious'. Freud's example of repression is of the child who suppresses his sexual desire towards the 'Parent figure' after realizing the social and moral complications of the adult world.

Regression. It is the way of dealing with a problem by returning psychologically into a state of childhood fixation instead of dealing with it in a more mature and adaptive way. For example, even older children may suck their thumb in nervousness when someone is shouting on them.

Reaction formation. Showing different or opposite reaction and hiding the true feeling just because it makes the ego anxious is the defense mechanism of the ego called Reaction Formation (Hall, 1999). For example, covering oneself with the mask of love when there are hateful feelings for someone, just because the hatred makes the situation more anxious.

Projection. When someone blames about his or her feelings to the external world instead of accepting it as a product of their own ego it is projection. By doing this they release their ego from the anxiety. Hall (1999) says, "Likewise, a person who is afraid of his own conscience consoles himself with the thought that other people are responsible for bothering him, and that it is not his conscience." The idea is, not to accept that the cause is inside oneself and projecting it into someone or something else.

Above mentioned mechanisms will be my primary focus. Others are isolation, undoing, introjection, turning against one's own person and reversal into the opposite. Personality differences come according to what Defence-mechanism does a person prefers.

Carl Jung's Archetypes .Where Freud talks about unconscious and a lot about sexuality in it, Jung on the other hand says that the repressed sexual desires are just a small part of Unconscious. It is a lot deeper than that. Herbert S. Strea 'sentials of psychoanalysis (1994) quotes Hall and Lindzey(1957),Jung(1915) which says, "The total personality or Psyche consists of a number of interacting systems."

Jung accepts the concept of Freud's unconscious and names it, personal unconscious, which is the collection of the repressed past memories of an individual's experiences. Along with that Jung introduces the term 'Collective Unconscious' which he believes that those are the hidden memories inherited from the past. Animal soul (IIT Kanpur, 2018). Collective unconscious gives the contents and the modes of behaviour which are present universally.

Jung introduces another new term called 'Archetypes' which he says are the forms or images in our inner self that are created because of collective unconscious and they are responsible for our behaviours, urges and personality development. Obviously since they are not just from individual experiences, these archetypes are common in human beings universally, according to Carl Jung. As written in Strea(1994) following Archetypes have made a distinct identification in the field of personality.

*Persona archetype.*Persona archetype suggests the desire to be likable or socially acceptable, which according to Jung, is present in human beings universally because of collective unconscious. Strea(1994) quotes Jung(1928)and says: This mask is worn by the person in response to both the environment and inner archetypal needs. It is similar to a role in a social situation.

*The anima and the animus.*Men living with women and women living with men together throughout the ages have developed the opposite nature in their deeper grounds. Jung has named feminine side of a man's personality as 'Anima' and masculine side of a woman's personality as 'Animus'.

*The shadow.*Shadow archetype consists of animal instincts. It is responsible for the socially unpleasant thoughts, feelings and actions. They according to Jung are hidden from the society or reside somewhere in personal unconscious.

Jacques Lacan's concept of Imaginary, Symbolic and real. Freud's Unconscious is something that cannot be expressed by conscious according to its definition. If it is just repressed feelings and fantasies without syntax and grammar, then how are we supposed to express it in words? Freud has answered that the hint from dreams, day-to-day forgetfulness and tongue slips will give some help and our focus will be to figure out the repressed desires – This is where Lacan connects psychoanalysis with language. According to him if psychoanalysis is the discourse of unconscious, the main idea will be always beyond the discourse itself. His writings force the readers to get the idea of the limits in structures, meanings and understandings. (Homer, 2005, p.11-12)

Key ideas of Lacanian Psychoanalysis as in Selden, Widdowson and Brookwe(2005), according to which our psychological life is guided by are: Imaginary, Symbolic and Real.

The imaginary. Imaginary here is not imagination or fantasy as it looks but is something related to image. According to Lacan, it is the process of the child's development of the ego by seeing his own image. This time is referred as 'Mirror stage'. This stage comes in a child's life between six to eighteen months (Homer, 2005, p.24). The idea of mirror stage is the child's realization of his independent existence by looking his 'image' in the 'mirror'. Before this stage, the child does not have any meaningful sense to differentiate between his own self and the external world. Now, the baby feels the completeness after realizing himself on the mirror but he now starts to think that the 'mirror image is his ultimate reality(p25). Instead of understanding the actual sense of being of his physical existence, he thinks that the image in the mirror is real. This is referred as misrecognition according to Lacan. And, the image pushing the "real" away is called alienation. Lacan's idea here is that the similar things happen in ego psychology as people confuse the ego with the unconscious processes. Ego is imaginary but people stick with it thinking it as real.(p25)

The symbolic. Lacan believes that our repressed desires are limited in the symbolic order of the structures of language. Structuralist linguist Ferdinand de Saussure(1857-1913) had put the language as the system of 'Signs'. Saussure's 'Sign' consists of two things: sound pattern or the written word called 'Signifier' and the

concept 'Signified' (Homer, 2005, p.38). Saussure puts signified and signifier as two sides of a coin but Lacan talks about the invisibility of sign and prioritizing of signifier over signified. He believes that there is always a barrier between the signifier and signified. The unconscious is therefore produced through language and governed by the rules of language. Lacan's concept of the symbolic is that the symbols limit the human Universe because we are forced to articulate our desires through language. This is where famous Lacanian idea that the unconscious is structured like a language, comes.

The real. It is the reality that is beyond the symbolic order. We are most of the times stuck in the structures of the language in our consciousness but in the times of some accident or the moment of shock where Lacan says is our encounter with the real self. The real according to Lacan is always hidden behind the symbolic. (Homer, 2005, p.81-82)

A brief introduction of the Movie Fight Club and its main character. Fight Club (1999) is the movie directed by David Fincher based on the novel of same name by Chuck Palahniuk. It is generally taken as Crime drama. The main cast starring are Brad Pitt, Edward Norton and Helena Bonham Carter. Film attacks Postmodern culture, has given thoughts about the aspects of Masculinity also about Consumer awareness, etc. From literary perspective it is both criticized as novel and also as the film. It is considered as 'Cult Classic' and is studied in many renowned film colleges around the globe (Ramey, 2014).

Ramey (2014) has divided the movie plot into three parts. First, meeting Jack (Norton) and finding Marla (Carter). Where the viewers are first introduced to Jack through Jack's voice. Tyler (Pitt) has beaten Jack up. Jack takes us to the flashback where he was living a boring materialistic life. He then starts going to random support groups as a faker; to cry and let go his hidden grief so that, it helps his problem of insomnia. There he meets another faker Marla Singer he loses his sleep again. He then asks her to share support groups so they don't meet again. Second part is Meeting Tyler and rejecting Marla. In this part Jack meets a soap-seller on plane named Tyler Durden and they become friends. When he reached home, he found that his apartment is blown up in an explosion he becomes homeless wants to call Marla but calls Tyler instead. They meet in a bar-club decide to stay together start a mock fight which later

became the foundation of fight club. Later Tyler starts sleeping with Marla and forms a small army collecting the members from the fight club to run a secret project. But when a friendly member gets killed by police Jack realizes that the project is out of control but Tyler had left him making branches of fight club all around the country. Jack then starts searching Tyler. Third part is destroying Tyler and accepting Marla. Jack realizes that he and Tyler are same person. Marla also confirms it. The secret project army had already left so he decides to give himself to the police. He finds Marla on the way hands her some money and tells her to leave the place on a bus. But the secret project members were on the bus too and also in the police so he runs away from police too. Jack reaches a building which Tyler wants to blow up, Tyler beats him. He disarms the bomb and got beaten more, unconscious and tied up on a chair when he wakes up. He is Tyler's prisoner now. He figures out a way to defeat Tyler by hurting himself. Marla was brought there too by members of the secret group. Jack and Marla at the end watch together the explosive financial apocalypse planned by Tyler.

The main character of the movie fight club is a guy(unnamed) in his later 20s. He works in a car company which is a well-paying job. He lives in a well-furnished apartment and has a well going life but since last six months he has lost his sleep. The doctor does not want to give him medicine and prescribes health natural sleep. The main character himself is narrating his story so we can feel that he is having a hard time to understand what is real and what is not because of the hallucinations caused by the lack of sleep. That is creating anxiety and a lots of chaos in his daily-life. In the study I am trying to figure out the reasons of his anxiety from psychoanalytical perspective.

In the movie, the main character is an unnamed person but he sometimes calls himself jack referring a children-book he read. In the book, the articles are written in first person as different body parts of Jack. In this research, I also have written both 'Jack' and 'unnamed main character' in different places according to my comfort.

Review of Related Empirical Literature

Freud(1907) wrote an essay entitled 'Delusion and dreams in Jensen's "Gradiva"' which is a psychoanalytic interpretation of the novel Gradiva by Wilhelm

Jensen and specially its protagonist. Norbert Hanold an archaeologist has repressed memory of a girl whom he grew up with and Freud has analyzed his repression, aspects of Oedipus complex, cure and dreams in the novel but he later concludes that they are just mere dreams created by the author.

Kafle(2006) carried out a research as “Psychological Reading of the Protagonist in Tennessee Williams’ *The Night of the Iguana*”, an unpublished thesis which was conducted for the fulfillment of Master degree course in the Department of English, Tribhuvan University. The researcher presents the psychoanalytical study of the main character’s personality where he focuses on the different ego mechanisms practiced by the character. Researcher first picks the behaviours which are significant from the perspective of psychoanalysis, where the character is suffering and how he his defending his ego then he explores the dynamics related to the person’s condition. He later concludes that it was because of the constant repression of his desires. First, due to his traumatic childhood experience and later, because of his submission to the religious study.

Žižek (2006) in his documentary entitled “*The Pervert’s Guide to Cinema*” has presented forty-four movies which he has analyzed from the Psychoanalytical viewpoint. He has explored the characters, events, symbols and perspectives presented in different movies and logically explained from the theories of Freud, Jung and Lacan. In his concluding lines he says that cinema is needed in today’s world to understand the dimension of reality which we cannot access through the reality itself.

Khanal(2008) has presented about the illusory and immature love, and its psychological effect on the characters of the novel ‘*Love in the time of Cholera*’ by Gabriel Gracia Marquez. The title of the research is ‘*Epiphany to Late Flowering Love: A psychoanalytical reading of Marquez’s Love in the Time of Cholera*’ which is an unpublished thesis done for the partial fulfillment of Master degree course in the department of English. T.U. He has considered the theoretical aspects of Freud, Lacan and Julia Kristeva. In the part of analyzation of the text the instances of neurosis, sexuality and the identity formation of different characters in the restrictive society in the novel are documented and interpreted on the theoretical bases of Freud also childlike impulses in symbolic and real stages on the basis of Lacan’s ‘mirror stage’. The story ends after the main character gets his lover back after the death of her

husband. The study then concludes it by making a statement of realization of what and how the consequences affected the lives of the characters till now.

Sulaiman(2010) carried out a research entitled “The Analysis of Renato’s Structure of Personality in Malena Movie in State of Islamic University, Jakarta. In the movie the main character is a child who is obsessed with a woman who is lot older than him. The researcher has analyzed the evidences of id, ego and superego in the character’s behaviour and personality. After analyzing the data, the researcher concludes that Renato’s difficulties occurred because of his rising id and his ego losing the control over the anxiety created by the fight between his id and superego.

Mcgowan(2015) in his psychoanalytic interpretation of the movie ‘The Rules of the Game(1939) in his book entitled “Psychoanalytic Film Theory and The Rules of the Game” uses the terms of unconscious, imaginary, real etc. and relates them in the context of the movie. He states that the key to psychoanalytic approach to the film lies in theorizing how films formally address the spectator’s desire, enjoyment and fantasies and they make it happen in the movies.p.169

Afkarina and Mila(2019) presented a research article entitled “Psychoanalysis of Main Character’s Personality in the Movie Moana” in Pioneer volume 11. The researchers tried to seek the building of id, ego and super ego in the main character of the movie. This way the researchers are into observing the personality development from a psychoanalytic perspective. For the research model they have followed Calvin S. Hall(1954) for Sigmund Freud’s idea of id, ego and superego and they followed qualitative method by Creswell. They have studied other environmental factors also. They have used movie screenshots to show a particular event they picked for study. They found evidences of ego controlling id where the character showed anger and got annoyed. They concluded that if the desire is big and healthy it should be fulfilled even when the obstacles are on the way.

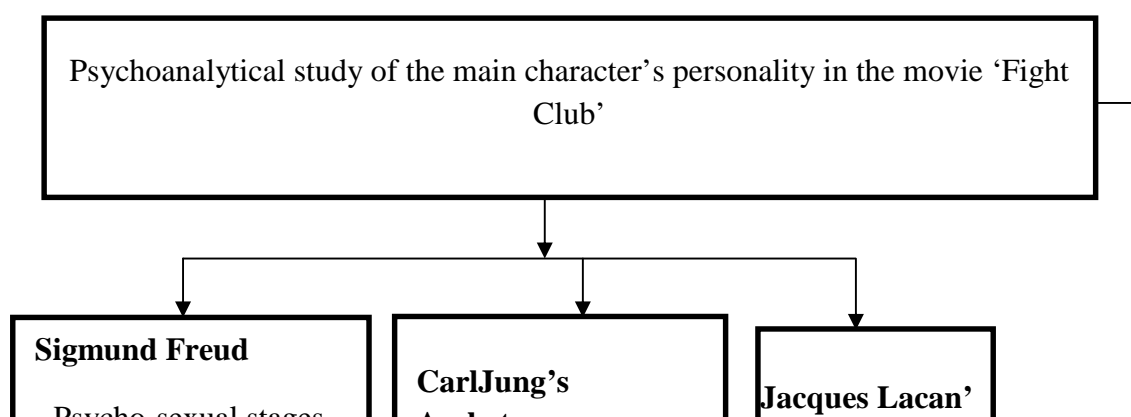
Implication of Review of the Study

Above reviewed literature will be helpful for the proposed study.I have taken a lot of ideas and information related to my research from them in the area of methodology, procedures, tools techniques and also the sources of data. The above

reviews consist information from several books, journal articles, films, theses, and also the videos and other information available in the internet. I got the idea of the actual shape of a psychoanalytical study in thesis from the works like Kafle (2006) and Khanal (2008). They show the different theoretical aspects working in the life of the character they have chosen. First one has it about Defence-mechanisms and the later one goes with working on different psychoanalysts' ideas which obviously are a huge guidance for me. They both have selected a sexually obsessed character for the study while I chose a person with a different phenomenon. They tried to focus on one aspect each while I did in multiple aspects generally. Sulaiman(2010) and also Afkarina and Mila(2019) helped me understand the idea of recognizing the aspects of id, ego and superego. Freud(1907) talks about dream analysis in novel. Žižek (2006) doing it in several movies inspires to seek the hidden aspects in the movies. Since he has presented a lot of movies in a short time, the analysis is not much wide also he has focused on the aspects of movie-making not just on a particular character's personality. McGowan(2015) shows the ideas of Lacanian and Jungian psychoanalysis in a movie.

Conceptual Framework

Conceptual framework refers to the mental picture of the process of what will be done in the research. It is also called pathway or roadmap of a research which explains the relationship between themes of the study. Conceptual framework of the propose study is presented in following diagrammatic form:



Chapter III

Methods and Procedures of the Study

Design and Method of the Study

To conduct this research, I adopted descriptive qualitative research method recognized by Best and Kahn (1993, p. 261). They have called it narrative and it is suitable for the Research of literary criticism. Qualitative research makes use of different varieties of interpretative research methodologies. Here, I tried to interpret different aspects related to psychoanalysis such as: Id, Ego, Superego, Repression, etc. I am used 'Direct Observation' technique to hand-pick the dialogues and events that relate to those aspects. According to Patton (1990, cited in Best and Kahn, 1993, p. 253), "qualitative research consists of three kinds of data collection: I) in-depth open-ended interviews, ii) direct observation, and iii) written documents".

I practiced 'Direct Observation' technique in the movie 'Fight Club'. As Best and Kahn suggest that to identify the literary style, concept or belief of the creator it is the right technique (p264). They have said about documentary analysis that, following may be used as sources of data: records, reports, printed forms, letters, autobiographies, diaries, compositions, themes or other academic work, books, periodicals, bulletins or catalogues, syllabi, court decisions, pictures, films, and cartoons. (p263).

Sources of Data

In this research, I used secondary sources of data only.

Secondary sources of data. To widen the Knowledge and insight in the related area I used many related books, articles, ELT journals, dictionaries, reference materials and theses, web sites, movies, documentaries, etc. such as: The movie 'Fight Club', A reader's guide to contemporary Literary theory by Sheldon, Widdowon and Brooker, Literary Theory: a very short introduction by Jonathan Culler, Works of Sigmund Freud like: The Interpretation of Dreams, The Ego and the Id, etc. Different books on research methodology and literature like: Best and Kahn (2009), Lazar

(1993). Different theses approved in the Department of English Education, other researches etc.

Sampling Procedure

I selected only those extracts for analysis, which were related to my objectives of Psychoanalytical issues. For this, I selected 26 samples of language, dialogues and events that give an impression closer to the ideas relating the Freudian, Jungian and Lacanian ideas such as: Psychosexual stages, Aspects of mental activities, Ego Defence-Mechanisms, Archetypes and mirror stages.

Tools for Data Collection

I used Direct-Observation tool to collect the data for this research. I used the main character, and the extracts of the movie circling his dialogues, behaviours and also described the events (visible-aspects); which I compared and analyzed with the different aspects of psychoanalysis. I used books like Primer of Freudian Psychology by Hall (1999), A Reader's Guide to Contemporary Literary Theory (2005), Jacques Lacan (2005), etc. to generate the theories of psychoanalytical literary criticism on the basis of which following questions will be used to meet my objectives:

- a) Does the main character show the behaviours relating repression, anxiety, etc.?
- b) What does he do to cope with such behaviour?
- c) What effect such behaviours make in his daily life?

Process of Data Collection

I watched the movie several times. I analyzed the behaviours and personality of the main character of the movie and compared them to the ideas provided in the theoretical literature. I followed Theory into Practice book by A.B. Dobie to list the events and evidences of different aspects of psychoanalysis in the movie. According to Dobie (2002), these are the things done in order to find the right data (p 74- 75): Find evidence of the id, superego, and ego at work. Observe, how the character views oneself and how others view him. Now note the features of the character's personality and also the actions, dialogues or attitudes that helped to figure them out. If anything suggests their childhood affecting their present personality, note them. Who is

narrating the story and motivation behind their actions, identify? Find the working archetypes and 'Universal Unconscious' in the character's personality and actions to view it from Jungian perspective. Recognize the appearance of the Real, Imaginary, and/or Symbolic Order to view it from Lacanian perspective. These are the things done in a row to collect the data.

Data Analysis and Interpretation Procedure

Dobie (2002, p74-75) has also presented the procedure of data interpretation in the case of Freudian and Lacanian theories respectively which are as follows: Reveal what is happening in the character's unconscious as suggested by images, symbols, or interior monologues. Identify the nature of the character's conflicts; look for indications of whether he or she has the attitude of a healthy adult, male or female. If not, then the neurosis needs to be identified and its source examined. Because any changes in the outlook or behavior of a character signal that some struggle has been resolved, for good or ill, assess their meaning. Examine whether a character operates according to the pleasure principle, the morality principle, or the reality principle. Explain a character's typical behavior by determining whether the personality is "balanced" or dominated by the id or the superego. Look carefully at any dreams that are recounted or alluded to. What repressed material are these dreams putting into symbolic form? What are they really about? Probe the meanings of symbols by thinking about them in terms of their maleness and femaleness. Find some particular behavior that a character is fixated on, then trace it to some need or issue from childhood that went unsatisfied or unresolved. Note any conflicts or events in the author's life that are reflected in the text. To use Lacan's ideas as the basis of your discussion, you can apply the following analytical strategies: Identify the Real, Imaginary, and Symbolic Orders in the narrative, and explain the position of a character in relation to each. Note instances where a character's fragmentation or lack is evident. Locate those occasions on which a character recognizes that he or she is a fragmented being yearning for wholeness, and explain the causes of those occasions. Explain how certain objects symbolize that which is lacking in a character's life. Note those occasions on which the unconscious controls and shapes a character. Pay attention to characters' needs, demands, and desires, noting how they indicate the characters movement towards adulthood. Examine familial interactions of

a character's childhood and adolescence in an effort to understand adult behaviors. Point out anti-realistic elements of a narrative, noting what those elements suggest about the inaccessibility of a whole, integrated self. Identify any mirror-stage experiences and explain how they demonstrate Lacan's ideas about the developing psyche.

The main idea is to find out and relate the theoretical aspects of different psychoanalysts in the character's personality -in our case, the main character of the movie 'Fight Club'. Similar approach will be used while interpreting Lacanian Archetypes.

Chapter IV

Analysis and interpretation

Psychoanalysis, in literary criticism is concerned with speaking about sexuality in language and emphasizes with three things: the author, the reader and the work itself. (Selden, Widdowson and Brookwe, 2005). The author's background and his relation with the work, audience's unconscious and their current mood and the unconscious aspects of author's mind projected in the creation and also what he intends to show to his audiences are to be studied in this chapter. The relation of the main character with the other main female lead is then presented. To answer the other research question, non-sexual motivation of the main character's alter-ego is also studied briefly. Here, how those three aspects appear in the particular character's personality will be discussed in the summing note.

The Novel Writer, Screenplay Writer and the Director of the Movie

Fight Club is a novel, turned into a movie later. Here, the writer of the novel is discussed first. Then, the people responsible for making changes and converting it into the movie: the screenplay writer and the director's influence is mentioned.

The movie 'Fight Club' is adapted from the novel of same name which is written by Chuck Palahniuk (Charles Michael Palahniuk). He spent his early childhood in Burbank, Washington. His parents, Carol and Fred divorced when he was fourteen. So, he and his siblings had to spend much of their time on their maternal grand-parent's place. His surname is from Ukrainian origin. In 1980, he graduated from Columbia High School in Burbank. After high school, he did his graduation with a BA in journalism in 1986 from the University of Oregon. He worked as a journalist for local newspaper but soon got tired and went to become a Diesel Mechanic spending his days repairing trucks and writing technical manuals which gave him his early inspiration in writing. He also worked sometimes caretaking terminally ill patients and also became member of notorious Cacophony Society which is said to be the inspiration for Project Mayhem in Fight Club. The society was dedicated in experiencing things outside the mainstream and performing large scale pranks in public places. In Mid 30's Chuck tried his hand in writing fiction. His writings were

dark and people or the agents could not easily embrace or risked their money on it. He had written the story of 'fight club' when he was working as a mechanic as a short story, now he extended it as a novel and a publisher accepted it which was far from his expectation. He then got attention from 20th Century Fox. Directed by David Fincher the adaptation of fight club was a flop at the Box Office but achieved 'cult' status on DVD. It became Fox's top selling disc, critics embraced it and the movie's sell also increased the selling of the book.

Screenplay writer Jim Uhis and the Director Fincher made certain changes while making the novel into the movie, which are notable. Like the ending of the movie, where Tyler's plan succeeds, he is lost but, in the book the plan fails, Jack was taken to the psychiatrists and the members of Mayhem try to contact him saying that everything is under control and they want him back.

Other changes they made were, Palahniuk wanted the relation of Jack and Tyler to look like it's a queer or a homosexual relationship, which would change the audience's reaction into: Oh no! they are same person. Fincher also has put their relation like; They lived like Ozzie and Harriet (from the reference of a couple in a television series) but he did not make it look like the way the writer wanted rather he made it like it was Self-love. Ramey (2014) This incident here must be somehow related to the hidden feelings of Palahniuk because he revealed his gender as homosexual later, according to his website.

Hence, the personality of the main character Jack and TylerDurden is influenced by the personalities of the writer, screenplay writer and the director as well.

Analysis of the Extracts Based on Psychoanalytical Theories

In this part, the collected extracts are analysed on the basis of psychoanalytical theories of Freud, Jung and Lacan. First the dialogues, events or the main character's mentality hand-picked from the movie are listed on a table in the beginning of each topic and then the briefing about them is presented. I have put the time-stamp from the movie's DVD version along with the dialogues, events and images used here. Also

the ideas are not divided into small sub-topics because most of them are inter-connected

The main character of the movie is suffering from insomnia since last six months. He in his hallucinations develops an alter-ego. His desires and sufferings are explained briefly here from psychoanalytical perspectives.

Fixation: Freud's Psycho-sexual Stages of Human Development

S. N.	Extracts of the Movie Fight club	Aspects of Psychoanalysis
1.	Except for their humping, Tyler and Marla were never in the same room. My parents pulled the same act for years: Jack (57:51, fight club)	
2.	Tyler once says that he wants to fight with his father. (39:37, fight club)	
3.	We're a generation of men raised by women. I'm wondering if another woman is really the answer we need: Tyler (40:22, fight club)	Freud's psycho-sexual stages
4.You love me, you hate me. You're sensitive, then you turn into an asshole.....: Marla (1:51:56)	

Freudian idea of psycho-sexual stages is that 'libido' –the life force or the sexual energy travels from one body part to another throughout different ages in childhood and if the desires of the childhood are not fulfilled, they remain as a habit or a mark in the personality of the child even when he grows up. This phenomenon is called **fixation**. Here we are trying to study the fixations in the characteristics of the main character which may be the result of his unfulfilled sexual desires as a child.

Most noticeable thing in the movie is the pranks of project 'Mayhem (the secret organization the main character is running)' which are very childlike. For Example:



(1:32:28, fight club)

This is the scene where the members of Project Mayhem are watching television to see their pranks being shown in evening news. The scene is the television showing that they burned two rooms to make eyes of a smiley face on a building.

Next prank is,





(1:20:53 fight club)- (1:20:55 fight club)

This is the moment where they fed the pigeons in huge numbers late-night so that the parked cars got covered in pigeon-stool next morning.

These childish pranks show that our main character has not been able to get over the raging Id like the children have in them. There are lots of other similar childish pranks in the movie.

Except for their humping, Tyler and Marla were never in the same room. My parents pulled the same act for years: **Jack (57:51, fight club)**

Jack's father left his home when Jack was six. So, the understanding about the sexual intimacy of the parents in early childhood and its lasting effect till the adulthood is a clear sign of Freudian idea of the 'wolf man'. Other than that Tyler once says that he wants to fight with his father. **(39:37, fight club)** Since Tyler is the Id version of the main character it seems like that is a hidden desire in his unconscious.

We're a generation of men raised by women. I'm wondering if another woman is really the answer we need: **Tyler (40:22)**

.....You love me, you hate me. You're sensitive, then you turn into an asshole.....: **Marla (1:51:56)**

These two incidents or the pieces of conversations show that the fluctuations between the wanting and not wanting the womanly care is connected with affection with his mother in the childhood and above that I mentioned about child's response about parents being physical in the childhood and his hidden rage against his father. All these things together lead us to the idea of Oedipal-complex and the main character's fixation in the phallic stage.

Other than that, Jack does not want to smoke cigarette until his Id takes over but Tyler does. It is slightly related with the main character's fixation in the oral-stage because the oral stage is related with the willingness of putting something in the mouth or sucking it.

These evidences prove that the main character's unconscious is fixated in his childhood which is making his ego weaker than his Id in the adulthood.

Three Aspects of Mental Activities in Human Personality

S. N. Extracts of the Movie Fight club

Aspects of Psychoanalysis

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Tyler, you are by far the most interesting single-serving friend I've ever met. Jack (fight club, 23:54) 2. In (Fight club, 32:18), Tyler initiates a mock fight with Jack asking Jack to punch him. 3. Stop trying to control everything and just let go:
Tyler (1:39:57, Fight club) 4. Jack: Leave me alone
Marla; You are afraid to say
Jack: I am not. Let me go.
Marla: No! talk to me. (1:27:01, Fight club) | <p>Freud's Three aspects
of mental activities</p> |
|---|---|

5. **Jack:** Because....

Tyler: Say it.

Jack: Because we're the same person.

I don't understand this.

Tyler: You wanted a way to change your life. You could not do this on your own. All the ways you wish you could be- that's me. I look like you wanna look, fuck like you wanna fuck, I am smart, capable and, most importantly, I'm free in all the ways that you are not.

Jack: This isn't possible. This is crazy.

Tyler: People do it every day. They talk to themselves. They see themselves as they'd like to be. They don't have the courage you have just to run with it. Little by little, You are just letting yourself become... Tyler Durden. **(1:53:05, Fight club)**.

6. **Tyler:** Slaves with white collar, advertizing has us chasing cars and clothes, working jobs we hate so we can buy shit we don't need. **(1:10:27, Fight club)**

Get rid of her: **(59:12, Fight club)**

7. **Tyler:** You created me. I didn't create some loser alter ego to make me feel better. **(2:11:07, Fight club)**

8. **Tyler:** Get rid of her: **(59:12, Fight club)**

Freud's Three aspects
of mental activities

Freudian Unconscious is a huge reservoir of suppressed desires. Most of it is sexual. The ego is always in the anxiety because of the fight between the id and the superego. The id is the childlike urges and it has no filter and superego are the values and norms which are the social boundary trying to limit the animal named id. Our unnamed main character is called Jack and he is in constant anxiety. My early assumption about Tyler in the movie was that he is the Id talking from inside of Jack but he is not always wild like id usually is. He has a different philosophy about life so

he has the superego extent too. In this section, the extracts of the movie are analyzed as the working relationships of id, ego and superego in the life of the main character.

As the main character had severe insomnia and did not know when and where he was sleeping and could not figure out where and why did he wakeup. He also was having hallucination because of lack of sleep and could not perceive and understand what is real and what is not, around him. That is when, once he woke up in an aero plane and found his alter-ego as a separate person from himself.

Tyler, you are by far the most interesting single-serving friend I've ever met.

Jack (fight club, 23:54)

From the first meeting, Jack develops an admiration towards Tyler. Tyler in his views is more-free, intelligent and has a charismatic personality because it is obvious that since Tyler is Jack's alter-ego version, he is someone Jack always wanted to be. The good first impression is the sign of it. After Jack lost his apartment in gas blast fire as it is shown to the audience initially. Tyler takes him to a broken old house. Jack, later in the movie Jack figures out that he was bored from his apartment life.

In **(Fight club, 32:18)**, Tyler initiates a mock fight with Jack asking Jack to punch him.

Since Tyler is just a hallucination and he does not exist in real life the fight between the two makes it the inner conflict inside the Jack's head. Only after the fight is over Jack and Tyler makes peace and it looks like the peace within the self because after that Jack does not feel the need of going to the support group to feel good.

Stop trying to control everything and just let go: **Tyler (1:39:57, Fight club)**

Here, Tyler is blaming Jack's ego for trying to control the fight between the ego and the superego which according to Tyler is the main reason for Jack's suffering. He gives the example of Jack's constant will to trying to control the steering wheel while they are on a car. He wants Jack to let things go a bit free in Tyler sort of way which later leads to a car accident.

Jack: Leave me alone

Marla: You are afraid to say

Jack: I am not. Let me go.

Marla: No! talk to me. (1:27:01, **Fight club**)

Here, Marla is trying to talk Jack out about the injury on his hand. Since, it is his unconscious (Tyler) that did it he is trying to hide it from her. It simply is like how people try to suppress their talks in the unconscious or try to ignore it to avoid further anxiety.

Jack: Because....

Tyler: Say it.

Jack: Because we're the same person.

I don't understand this.

Tyler: You wanted a way to change your life. You could not do this on your own. All the ways you wish you could be- that's me. I look like you wanna look, fuck like you wanna fuck, I am smart, capable and, most importantly, I'm free in all the ways that you are not.

Jack: This isn't possible. This is crazy.

Tyler: People do it every day. They talk to themselves. They see themselves as they'd like to be. They don't have the courage you have just to run with it. Little by little, you are just letting yourself become... Tyler Durden. (1:53:05, **Fight club**)

This is the point in the movie where the main character realizes that he (Jack) and Tyler are same person. After recovering from a car injury he found out that Tyler is gone and starts searching him but a Project Mayhem member says that he (Jack) had come to meet the member, to start the franchise of the club few days ago and recognizes Jack as Tyler Durden. He then calls Marla and she also confirms that he is Tyler Durden. The part of the above conversation where Tyler says that he is free in all ways and is not is a perfect dialogue that fits the quality of Id. But, there are sequences in the movie where Tyler has his different philosophies. Philosophies about consumer rights, white collar job, political ideology, financial freedom and more.

.... Slaves with white collar, advertizing has us chasing cars and clothes, working jobs we hate so we can buy shit we don't need. :Tyler(1:10:27, **Fight club**)

Also, Tyler himself talks about rejecting Marla when Jack is talking with her.

Get rid of her. :Tyler (59:12, **Fight club**)

These incidents where Tyler puts pleasure away and presents his lifestyle philosophies make him not just a pure Id but also a superego which has a desire of not just sexual pleasure but also to improve a human being in other different areas of life.

You created me. I didn't create some loser alter ego to make me feel better.

:Tyler(2:11:07, **Fight club**)

Here, Tyler confronts Jack to take responsibility of what he has done while few minutes remaining of Jack shooting himself to get rid of Tyler.

Ego Defence Mechanisms

S. N. Extracts of the Movie Fight club

1. In (27:04, **Fight club**) he tells himself and the viewers a long story about how the apartment fridge created an electric spark and gas caught fire to turn it into a blast. But in (1;39:46, **fight club**) it is revealed that the explosion is done by Tyler and although Jack and Tyler are same person Jack was telling himself a different story to avoid the fact and protect himself from the anxiety of taking responsibility of the blast.
2. In (53:46, **Fight club**) when Jack is listening Tyler and Marla moaning and shouting while having sex. Even though he was himself in participating in the sexual

Aspects of Psychoanalysis

Freud's Ego Defence Mechanisms

act his ego was trying to defend himself by using the defence technique

3. **Jack:** Who would you fight?

Tyler; I'd fight my dad.

Jack: I don't know my dad. I mean I know him but he left when I was, like six years old. **(39:35, Fight club)**

4. You fuck me, then snub me. You love me, you hate me. You show me a sensitive side, then you turn into a total asshole. Is that a pretty accurate description of our relationship Tyler? **:Marla (1:51:55, Fight club).**

Freud's Ego Defence Mechanisms

5. **Tyler:** You are not into her, are you?

Jack: No! God, Not at all. **(52:30, Fight club).**

Ego, after facing constant fights between super ego and Id, goes into severe anxiety. To avoid such situation, it implements different Defence-mechanisms. Either by lying himself, trying to distract himself with a false reality or denying the truth directly he avoids the situation of anxiety.

Jack starts to go to the support groups to see the pain of other people when his doctor denies giving him sleep medicine. The support group is for the people who are dying because of testicular cancer. There with another person who was really sick, Jack was supposed to express himself and there he actually let go his emotions by crying. That is not a mature solution for a grown-up to deal with the problems but he chose it that way and that helped him deal with his insomnia too. Childish way of dealing with an anxiety is a defence-mechanism called '**Regression**'. It is actually caused by fixation in certain psycho-sexual stage in the childhood. The childish pranks of project Mayhem is also another example of his fixation.

After meeting Tyler in the plane, when Jack reaches home he finds his apartment burning. In **(27:04, Fight club)** he tells himself and the viewers a long story about how the apartment fridge created an electric spark and gas caught fire to turn it into a blast. But in **(1;39:46, fight club)** it is revealed that the explosion is done by Tyler and although Jack and Tyler are same person Jack was telling himself a different story to avoid the fact and protect himself from the anxiety of taking responsibility of the blast. He was just blaming the gas or electricity for making the explosion happen. This type of blaming the other circumstances and not taking blame of ones deed is known as '**Projection**' which is a kind of ego defence mechanism.

In **(53:46, Fight club)** when Jack is listening Tyler and Marla moaning and shouting while having sex. Even though he was himself in participating in the sexual act his ego was trying to defend himself by using the defence technique of '**Displacement**' or '**Sublimation**'. It is when a person tries to displace his deep emotions with something else. Jack's ego, in that situation was trying to divert his mind and sublimate his energy into exercising and reading book.

Jack: Who would you fight?

Tyler: I'd fight my dad.

Jack: I don't know my dad. I mean I know him but he left when I was, like six years old. **(39:35, Fight club)**

Jack is trying to avoid the hurtful past relating his father when his inner self wants to fight it. This is an obvious example of repressing. **Repression** is when someone wants to push a hurtful emotion into the unconscious because he does not want to deal with the anxiety related to it. He even denies his desire to sleep with Marla when his inner self tries to confront him time and again.

When Jack meets Marla for the first time, he could not want to express his true emotions towards her. She was alike him in a lot of ways or let us say, a lot like Tyler- his inner self. But he grows hatred for her out of nowhere. It was maybe because she was also faking like him and going to the support groups. She dressed like Tyler. May be because of those reasons she irritated his inner demons but his alter-self liked her and wanted to have a relationship with her. This kind of opposite reaction to hide the true feelings of the self is the defence-mechanism of '**Reaction**

formation'. Also, before Jack confirms from Marla that he himself is Tyler, this statement here from Marla is the evidence that Jack is facing a hard time accepting his desire towards her and does completely opposite time and again.

You fuck me, then snub me. You love me, you hate me. You show me a sensitive side, then you turn into a total asshole. Is that a pretty accurate description of our relationship Tyler ?:**Marla (1:51:55, Fight club)**.

Also, when he is having a conversation with himself in Tyler's form, he acts like he does not want her.

Tyler: You are not into her, are you?

Jack: No! God, Not at all.

Jack is trying to handle his anxiety by these various stunts. He is trying to suppress his desires, he trying to distort the reality, denying the facts and so on. Most of the time, he is fighting with his emotions so that they do not come up and create anxiety.

Carl Jung's Archetypes

S. N. Extracts of the Movie Fight club

Aspects of Psychoanalysis

1. I wasn't really dying, I wasn't host to cancer or parasites. I was the warm little center that the life and this world crowded around.: **Jack (10:13, Fight club)**
2. Every time the plane banked too sharply on takeoff or landing, I prayed for a crash or a mid-air collision. : **Jack (21:32, Fight club)**
3. Ah, self-improvement is masturbation. Now, self-destruction.... :**Tyler (45:16, Fight club)**
4. In **(1:02:26, Fight club)** the main character pushed by his alter ego puts chemical on his hand and gives himself a chemical burn.
5. I felt like destroying something beautiful. :**Jack (1:37:03, Fight club)**

Carl Jung's Archetypes

While Freudian unconscious is called personal unconscious and focuses more into the hidden sexual desires buried deep in a person's mind, Jung on the other hand thinks that sexual desires are just a small part of the unconscious. According to Jung's idea human unconscious is not just the collection of personal memories and experiences but also, universal modes in behaviours . Those universal longings of human beings create distinct impact in one's personality. Few of such Jungian archetypes are noticeable in the main character's personality in the movie Fight club too.

I wasn't really dying, I wasn't host to cancer or parasites. I was the warm little center that the life and this world crowded around.:**Jack (10:13, Fight club)**

Jack's doctor did not give him sleeping pills for his insomnia but he showed him the way to cancer support group. There, with other people struggling with cancer Jack learned that people care about him and listen to him better than in the outside world because they think he is dying too. He loved the attention there. He also said that when he talks less, people assume that his condition is more serious. The desire of other people liking us, loving to be listened and cared in Jung's perspective is a Universal phenomenon. Jung has named this nature of human-being as **Persona Archetype**.

According to Marla's quote where she says that the main character turns emotional and after sometimes turns into a bully gives us the clue of the existence of hard and soft sides present in human nature. Jung has called the feminine side of man's personality as '**Anima**' and masculine side of woman's personality as '**Animus**'. According to him men and women living with each other together since long time, is the reason to develop such nature. Jack's father left his home in his childhood and he was raised by his mother. We can assume it is the reason why Jack has the extreme emotional side.

Every time the plane banked too sharply on takeoff or landing, I prayed for a crash or a mid-air collision. :**Jack (21:32, Fight club)**

Ah, self-improvement is masturbation. Now, self-destruction.... :**Tyler (45:16, Fight club)**

In **(1:02:26, Fight club)** the main character pushed by his alter ego puts chemical on his hand and gives himself a chemical burn.

These are the cases where it is clear that the main character is willing to destruct himself. Other than these,

I felt like destroying something beautiful. **:Jack (1:37:03, Fight club)**

Jack beats a friend badly who is a Project Mayhem member, may be because Tyler was liking him or he did not like Tyler's arrogance and saw an image of Tyler in that guy. He then says that he wants to destruct something beautiful. All these feelings of destroying the self and the others in his deep unconscious which were coming above along with the development of Tyler resemble Jung's idea of '**shadow**' archetype. Shadow archetype is related to animal instinct in humans' deepest darkest unconscious. These thoughts are unpleasant and socially unacceptable thoughts of destruction.

Evidences of Imaginary, Symbolic and Real in the Main Character's Personality

S. N.	Extracts of the Movie Fight club	Aspects of Psychoanalysis
1.	What kind of dining set defines me as a person? : Jack (5:20, Fight club)	
2.	The things you own end up owning you. ;Tyler (31:14, Fight club)	
3.	That was not just a bunch of stuff of stuff that got destroyed. It was me. :Jack (57:22, Fight club)	Imaginary, symbolic and Real
4.	In (2:13:26, Fight club) Jack puts the gun into his mouth and shoots himself.	

Lacan saw that the Freudian psychoanalysis is being practiced in a wrong way. That is where he connects psychoanalysis with language. According to his idea it is not that easy to access the unconscious because we are bound by the language and the human unconscious cannot be perceived or expressed through language. Lacan has

presented three symbolic orders imaginary, symbolic and real. In this part of our research, the main character's personality is analyzed on the basis of these orders.

Throughout the movie Jack mistakes Tyler as a separate existence. It is similar to the child who sees his mirror image as a separate being. The child likes his mirror image and he thinks that the image is more perfect than him. Similar is with Jack's attitude towards Tyler. Only in the ending phase of the movie Jack realizes that he and Tyler are the same person like after the child grows up and realizes that he and the image in the mirror are same person and he himself is projecting the image. This is the concept of Lacan's '**imaginary order**'.

In symbolic idea, Lacan tries to correct Saussure's view about the relation of signifier and signified. While Saussure says that the relation of signifier and signified is like the two sides of a sheet of paper, Lacan on the other hand says that we lose the real thing because of too much use of the language barrier. There are multiple examples of this philosophy present in the movie. Some of them are here:

What kind of dining set defines me as a person? :**Jack (5:20, Fight club)**

Here Jack is talking about his possessions in his apartment life. He wants to express himself through the things he owns.

The things you own end up owning you. :**Tyler (31:14, Fight club)**

Tyler later here, tries to clear the idea of signifier as the material possessions or the things and the person who is the signified. To project one's true self is so tough that Jack has to take the support of the things to do so.

That was not just a bunch of stuff of stuff that got destroyed. It was me. :**Jack (57:22, Fight club)**

Jack does it time and again. It is somehow related to the lives of youngsters of the modern generation as well. Following a movie/music star like a god, dress to show that they belong to something, choosing career to follow a trend and so on. These actions show that people these days are trying to search their identity in the material stuff. These are actual representation of Lacan's '**symbolic order**'. May be that is the

reason, to get out of this circle and free himself from the barrier of the signifiers, he left the apartment life.

Lacanian '**Real**' is beyond the realm of appearance and images. (Homer, 2005, p.82). It is therefore not possible to express through symbolic or imaginary aspects. Hence it is the reality beyond our perception of language and we can only experience it. In (2:13:26, **Fight club**) Jack puts the gun into his mouth and shoots himself. The bullet tore out through his cheek and Tyler vanishes. This here the erasing of images and the signifiers with the ego freeing himself from the distorted reality can be compared with Jack's encounter with the glimpse of the real.

Analysis of the Character 'Marla singer' and Her Relationship with the Main Character

Marla singer is another lead role in the movie fight club – a female character. According to the narration of the main character, she has a philosophy that since everyone is dying, she prefers to live like her death is near. That is the reason she goes to the cancer support groups like the main character does – to experience the near-death experience. Jack's insomnia vanished when he started going to the support groups but when he saw another faker (Marla) he lost his sleep again.





(00:11:40) and (01:29:02), **Fight club**

Among the two scenes, the first one shows Marla Singer and second one shows Tyler Durden (the main character's imaginary alter-ego form). The main character sees a lot of similarities between the style and the attitude of these two.

Marla, the big tourist, her lie reflected my lie.: **Jack (12:11, Fight club)**

Jack sees a lot of similarities in himself and Marla. Also, her appearances, clothing and attitude are closer to Tyler. Since he has not been able to make peace within himself, even he is attracted to her from inside –as Tyler, he is not able to accept her as Jack. When they talk about dividing the testicular cancer support group:

Jack: Testicular cancer should be no contest.

Marla: Technically, I have more right to be there. You still have your balls. (17:00, **Fight club**)

This looks like a subtle sign of Freudian idea of 'Penis envy'. But next time she made it a bit more obvious when she repeated it.

Jack: Its for men only.

Marla: like the testicle thing? (17:00, **Fight club**)

In first time, since they were both faking, she wanted to claim the support group because it was the group of men whose testicles were removed because of cancer and she being a female naturally did not have those. Next time she related the presence of testicles as an only sign of masculinity. Hall(1999) has the Freudian idea of penis envy which tells the females feeling inferior about themselves because of the presence of male's visible sex organs. She really looks down on herself. She calls herself a monster and infectious human waste.

She is attracted to the main character for his appearance, philosophy, humor, his performance on bed and so on, as she says it, but his pulling and pushing her away because of his psychological problem always gets her. She could not decide what to expect from him. As Jack he hates Marla so much that he wanted to let her die but as Tyler he shows her his inner emotions. She also has self-destructing instinct like he has. Her attempt to suicide to seek attention from him is a proof of that.

Altogether, the personality of Marla is of female Tyler. The mirror of his like Lacansaid, or his feminine self like Jung's archetypes. Jack hates Marla and he also hates that Tyler is sleeping with her. He cannot gather the courage to accept his feelings toward her in his Jack form.

Driving Motivation of the Main Character's Alter-ego –Is It All Just About Sex? (Non-Sexual Motivation)

Freudian unconscious is all about suppressed sexual desires, personal longings, Fixations and so on. Basically, it is all kinds of weird sexual stuff. Since Freud was a psychotherapist, he got to study the people who had similar conditions. Most of the repressed feelings were about sex because if it was something else people could just talk it with someone else or it could heal with time but socially unacceptable ideas like the 'Oedipal' ones, people could not get them off that easily. But was it everything? Even after his intimacy with Marla the main character of the movie could not handle the anxiety of his ego neither he could return to his apartment-life. He started the secret organization named project mayhem which was an extended form of fight club. Even in the relation with Marla he could not choose whether to be expressive or to keep his feelings to himself. When Tyler boasts about his ideas before Jack, he makes it look like he is all about id but according to Freudid

is an uncontrolled pleasure seeker. This is not true about Tyler though. When he is running Project Mayhem, he is not just making pranks but is also trying to educate people about their consumer rights. He even suggests Jack about not to get attached to the material world and make himself the slave of the things he thinks he owns. Pure Id would not do that, because Id is supposed to be driven by pleasure only. In some places Tyler is also pushing Marla away because he thinks she may disturb the goals of project mayhem. Tyler has different political perspectives too. How does a person who is well educated, has a well-paying job and a well-furnished apartment and a healthy life suddenly falls into insomnia and starts questioning reality?

Let's look at it from a different perspective. Carl Jung has his archetypes which are universal human natures called collective unconscious. Like in Persona archetype, people universally want to be likable. Similarly, humanistic theorist like Abraham Maslow has presented the theory of universal needs. He says that in the list of needs from basic to complex, only after the basic ones are fulfilled people tend to pursue for the higher level of needs. This theory of motivation presented by Maslow is known as the 'Need hierarchy theory'. The basic or the lower-level of needs are the physiological ones like food, shelter, etc. Then there is the safety or the security of body, health, job, economy, etc. Above that come affection and belongings. After the primary needs of food, shelter and security are met, people move ahead in life in the search of love and affection, also the need of social belonging or the religious identity is where they want to be placed. The higher and the complex needs come after that like 'esteem'. Those are self-esteem, pride, position in the society, power and prestige stuff. The highest of all is 'self-actualization'. After other needs are fulfilled this is the need or the motivation that pushes a person to make something out of his life. According to Maslow (1943), the later two are the aspects of motivation that Freud and other psychoanalysts have neglected.

If we compare this need order with the life of the main character of the movie fight club, we can see that Jack's apartment life with a white-collar job is the fulfillment of physiological and the safety/security needs. For the idea of belonging and love, he is pursuing in Marla and project mayhem. But the crisis of esteem and self-actualization still exist in his life. He wants to achieve confidence, recognition, appreciation, attention and so on. That is the reason of his addiction towards the

cancer support groups. Those places were where he is actually listened and valued because everybody there, thought he was dying. He mentioned that he was enjoying being the warm little center of affection there in the groups. Also, Tyler wants to implement his philosophies about consumer rights and working against capitalist society to make everyone equal financially. Which is what self-actualization according to Maslow looks like. Those were also the things that Jack lacked and through Tyler he wanted to fulfill.

While Freud was focused on the motivation of the people with psychological problems Maslow presented a positive theory of motivation to show the guiding factor in people with healthy mindset. Maslow has stated that he believes, the hierarchy of needs theory will satisfy the theoretical demands of functionalist theories, psychoanalysis of Freud and few other theories of motivation. It looks like it is working for Jack's motivation in creating Tyler.

Findings: The Main Character's Personality in the Movie Fight Club

Being based on the analysis and interpretation, the following findings have been drawn.

The movie 'fight club' carries a lot of different philosophies if we watch it from different perspectives. It carries Nietzsche and nihilism in the voice of Tyler. (Ramey, 2012) It has communism speaking about consumer rights and capitalist society. It shows the understanding from a feminist perspective through Marla. But, trying to interpret the personality of the main character from the perspective of psychoanalysis, the analysis first went through the writer and the director's influence in the character creation, then through the extracts of the movie and putting some words from the perspective of a viewer.

We can see a huge impact of Palahnuik's personality in the main character and also we saw director David Fincher's interference in it. Palahnuik wrote the first draft of fight club after leaving his job as a journalist while working as a mechanic. Similar is the mental status of Jack who is sick of his well-paying job and rich apartment, which makes him to move to an old broken home like in an area near a junk-yard. His gender influence in the book which later Fincher changed, his connection with a notorious public-prank group influencing a similar one in the story are key points seen

in the main character's personality, which are the influence of the writer and the director's perspective from their real life.

The main character of the movie fight club is a guy(unnamed) in his later 20s. He works in a car company which is a well-paying job. He lives in a well-furnished apartment and has a well going life but since last six months he has lost his sleep. The doctor does not want to give him medicine and prescribes health natural sleep. The main character himself is narrating his story so we can feel that he is having a hard time to understand what is real and what is not because of the hallucinations caused by the lack of sleep. The doctor sends him to the cancer support group to see the pain of people there. He was able to let his pain go by crying and that helped him sleep well. He then met the female character of the story who triggered his inner demons. Alike him she was also lying about cancer and visiting support groups. The presence of another liar made him lose his sleep again. He then grows an alter-ego whom he meets in a plane. The other guy's name is Tyler Durden and he introduced himself as a soap-maker.



(00:31:28, Fight club)

The above scene shows the unnamed main character of the movie 'Fight club' on the right in his office clothes played by Edward Norton. On the left, there is the main character's alter-ego named Tyler Durden played by a celebrity sex-symbol,

Brad Pitt. The alter-ego is just the main character's imagination and does not have physical existence.

The main character considers himself as a weak guy who lacks confidence and self-esteem. But, through Tyler he lives the life he wanted. Together they form a fight club because of the conflict between his real and the alter self. Looking the sequences of the movie earlier an understanding comes about his fixations from his childhood, which are constructed because of the unfulfilled desires in the different psycho-sexual stages of his early-childhood. These fixations of oral and phallic stages are bothering him in his youth in his romantic life and decision-making abilities.

The constant fight between his physical self and his inner self is causing him anxiety. He is denying, falsifying, ignoring the deeds of his alter-ego(both the mixture of Id and Super-ego) to keep himself away from the anxiety which is affecting his daily life, sleeping and eating and so on. It makes him weaker.

Seeing from Jungian perspective his desire to be noticed, loved and his both soft and hard signs are drawn out also his inner dark sides are observable. Lacanian perspective gave us the idea of his confusion and how he as a narrator was able to confuse the viewers. Later when he realized that he and Tyler are the same person, it came as a shock to the audience too.

Later, seeing psychoanalytical idea critically, through the perspective of Maslow uncovering the mysteries about the main causes of the problem the main character was facing, was possible. As Maslow's hierarchy of needs suggest, there are faculties of human needs which are above the basic ones, security and belongings and sexual intimacy ones which psychoanalysts like Freud cover. But the complex ones like self-esteem and self-actualization are also the important ones after the basic ones are fulfilled. He gets a glimpse of Lacanian 'Real' in the process of losing the alter-ego and the conflict inside him. Only then he achieves the courage to accept Marla and also the fate of project mayhem since the hallucination of the mirror image vanishes.

Chapter V

Conclusion & Recommendations

Conclusion

The twist in the movie 'Fight Club' led us to know that Tyler Durden and the unnamed main character are the same person. Tyler is just a hallucination of the main character's mind. He is the alter-ego – a inner self of the main character who is the mixture of both id and super ego.

The id aspect of the main character is that he wants to be confident, become good looking, smart, to have courage to accept the love /affection, perform good in bed, fight like a wild beast, runaway from the white-collar job, he wants to beat his father up and he is not able to get past the oedipal affection towards his mother. The super ego aspects he carries is that he is aware about the consequences about an immature relationship and keeps away from the suspicious ones, he has a will to help people through knowledge and by bringing the change he wants through his political ideologies, he wants to keep his ego self away from the trap work and economic cycle, and so on.

The declining of health and sleep and also the conflict between the id and the super ego is creating the anxiety in the main character's life, which resulted in the creation of the alter-ego character. Oral and phallic fixations of the childhood are also affecting his personality in his youth – in relationships, decision making, self-esteem and similar matters related to personality. To defend his ego from anxiety he is using the Defence mechanisms by lying himself about destroying his own apartment. Lying about his feelings towards Marla, seeking confidence and self-esteem in the name of Tyler to implement the change he wants in the society. He suppresses or hides his feelings just to avoid the anxiety.

He also has the desire to be liked, heard, to be appreciated like in Jungian archetype called 'Persona'. He shows his both wild and soft sides like the ideas of anima and animus. His feminine sides are dominant sometimes in his unconscious because of spending a lot of time in his childhood with his mother. He has a habit of

thinking about destructing things or people or himself in his deepest darkest unconscious similar to the shadow archetype.

Lacanian idea of mirror image can be seen, when he could not distinguish his inner self as himself like the child who could not recognize the image of himself on the mirror as his own. Tyler's philosophy about people being consumed by the things they possess is a purely symbolic idea and he reached near-real experience by shooting himself in his mouth through the cheek to lose Tyler's control over him.

Jung's and Lacan's ideas are the non-sexual ones in causing his alter-ego to emerge outside. Other than those, viewing Freudian psychology critically, the use of Maslow's humanistic motivation to find out the other hidden causes of his anxiety which were lacking self-esteem and self-actualization.

Recommendations

Policy related. The movie is also a new literary genre of modern civilization. Writings are the traditional way of story-telling. It has some limitations. With the use of both video and audio story-telling either fiction or non-fiction can be a lot effective. Therefore, policy makers should consider using movies as teaching materials in college and university courses or at least side by side a novel whose both written and movie format are available.

Practice related. Seeing the effects of a psychoanalytical problem and how it affects a person, and also the people around them in daily life, it seems that teachers and students should be a lot aware about their mental health and try to not let the baggage of their unconscious to interfere from making a healthy learning environment in the classroom.

Movies should be used more often to teach literature and literary theories. Also with movies, aspects of language learning can be improved along with the non-verbal ones.

Future research related. This research intends to motivate the future researchers to equally prioritize working on the research papers related to literary criticisms and also on movies like other type of researches. In the case of movie fight

club, analyzing the movie from other different philosophical or literary perspective would also make a powerful thesis. Like for example, analyzing the character of Marla from feminist-psychoanalyst perspective can be a good idea.

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Appendices

Extracts from the movie 'Fight Club' arranged according to their place in different aspects of Psychoanalysis done in the Research.

S. N.	Extracts of the Movie Fight club	Aspects of Psychoanalysis
1	Except for their humping, Tyler and Marla were never in the same room. My parents pulled the same act for years: Jack (57:51, Fight club)	Freud's psycho-sexual stages
2	Tyler once says that he wants to fight with his father. (39:37, Fight club)	
3	We're a generation of men raised by women. I'm wondering if another woman is really the answer we need: Tyler (40:22)	
4You love me, you hate me. You're sensitive, then you turn into an asshole.....: Marla (1:51:56)	
5	Tyler, you are by far the most interesting single-serving friend I've ever met. Jack (Fight club, 23:54)	Three aspects of mental activities (Freud)
6	In (Fight club, 32:18) , Tyler initiates a mock fight with Jack asking Jack to punch him.	
7	Stop trying to control everything and just let go: Tyler (1:39:57, Fight club)	
8	Jack: Leave me alone Marla: You are afraid to say Jack: I am not. Let me go. Marla: No! talk to me. (1:27:01, Fight club)	
9	Jack: Because.... Tyler: Say it. Jack: Because we're the same person. I don't understand this. Tyler: You wanted a way to change your life. You could not do this on your own. All the ways you wish you could be- that's me. I look like you wanna look, fuck like you wanna fuck, I am smart, capable and, most importantly, I'm free in all the ways that you are not. Jack: This isn't possible. This is crazy. Tyler: People do it every day. They talk to themselves. They see themselves as they'd like to be.They don't have the courage you have just to run with it. Little by little, You are just letting yourself become.. Tyler Durden. (1:53:05, Fight club) .	
10 Slaves with white collar, advertizing has us chasing cars and clothes, working jobs we hate so we can buy shit we don't need. :Tyler(1:10:27, Fight club)	
11	Get rid of her :Tyler (59:12,Fight club)	
12	You created me. I didn't create some loser alter ego to make me feel better. :Tyler(2:11:07, Fight club)	
13	In (27:04, Fight club) he tells himself and the viewers a long story about how the apartment fridge created an electric spark and gas caught fire to turn it into a blast. But in (1;39:46, fight club) it is revealed thatthe explosion is done by Tyler and although jack and	

	Tyler are same person Jack was telling himself a different story to avoid the fact and protect himself from the anxiety of taking responsibility of the blast.	Ego Defence Mechanisms (Freud)	
14	In (53:46, Fight club) when jack is listening Tyler and Marla moaning and shouting while having sex. Even though he was himself in participating in the sexual act his ego was trying to defend himself by using the defence technique		
15	Jack: Who would you fight? Tyler; I'd fight my dad. Jack: I don't know my dad. I mean I know him but he left when I was, like six years old. (39:35, Fight club)		
16	You fuck me, then snub me. You love me, you hate me. You show me a sensitive side, then you turn into a total asshole. Is that a pretty accurate description of our relationship Tyler? :Marla (1:51:55, Fight club).		
17	Tyler: You are not into her, are you? Jack: No! God, Not at all. (52:30, Fight club).		
18	I wasn't really dying, I wasn't host to cancer or parasites. I was the warm little center that the life and this world crowded around. :Jack (10:13, Fight club)		Carl Jung's archetypes
19	Every time the plane banked too sharply on takeoff or landing, I prayed for a crash or a mid-air collision. : Jack (21:32, Fight club)		
20	Ah, self-improvement is masturbation. Now, self-destruction.... :Tyler (45:16, Fight club)		
21	In (1:02:26, Fight club) the main character pushed by his alter ego puts chemical on his hand and gives himself a chemical burn.		
22	I felt like destroying something beautiful. :Jack (1:37:03, Fight club)		
23	What kind of dining set defines me as a person? :Jack (5:20, Fight club)	Imaginary, Symbolic and Real(Lacan)	
24	The things you own end up owning you. ;Tyler (31:14, Fight club)		
25	That was not just a bunch of stuff of stuff that got destroyed. It was me. :Jack(57:22, Fight club)		
26	In (2:13:26, Fight club) Jack puts the gun into his mouth and shoots himself.		