HWA CHONG INSTITUTION (HIGH SCHOOL SECTION)

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Topic: A Psychoanalysis of The Narrator/Tyler Durden from David Fincher's *Fight Club*

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Chapter 1 : Introduction

1.1 Background Information

The human consciousness and its rather obscure counterpart, the unconscious, is something that many psychiatrists have been studying for decades, in a bid to gain insight into troubled patients' inner world and how it affects their emotions, behavior and relationships, thus being better equipped to treat their emotional difficulties.

Enter *Fight Club*, a psychodrama with a jarring twist. The show is a cult classic, and depicts the Unconscious mind's power over the Conscious mind (Freud,1923). Through its creative direction and unique plot, the film received countless accolades and praise around the globe, being nominated at the Oscars, as well as winning the Empire Awards UK. Thus, *Fight Club* is a well-known and well-received film, which is why it is being chosen to be analysed.

In the film, a depressed man (The Narrator) suffering from insomnia meets a strange soap salesman named Tyler Durden, and soon finds himself living in his squalid house after his perfect apartment is destroyed. The two bored men form an underground club with strict rules and fight other men who are fed up with their mundane lives. When the club escalates into a dangerous terrorist organization, the Narrator starts to regret his actions and tries to stop it before it's too late to protect his lover, Marla Singer. The Narrator has to embrace his shadow side and rise against Tyler Durden, who turns out to be a creation of the Id from his Unconsciousness. As such, the power of the Unconscious Mind over the Conscious Mind will be analysed in this research.

1.2 Rationale

The main issue depicted in the film, namely Dissociative Identity Disorder (DID), portrays the power of the Unconscious Mind over the Conscious Mind. Since an imbalance of power between the Unconscious and Conscious Mind could lead to disastrous consequences and an imbalanced psyche, DID is extremely pertinent to our society today. DID is a mental disorder characterized by the maintenance of at least two distinct and relatively enduring personality states. The disorder is accompanied by memory gaps beyond what would be explained by ordinary forgetfulness, which are frequently experienced by the Narrator throughout the film. Even 20 years after its release, DID is still rather unheard of and obscure. Therefore, it is vital that I investigate the power of the Unconscious mind over the Conscious Mind, and I will be doing so by analysing *Fight Club*, which was not only well-received, as seen by the numerous accolades it had won, but also by its reputation as a timeless cult classic. Also, *Fight Club* portrays such a complex issue in a more simple manner through the characters, thus making it richer to analyse, and simpler for audiences to comprehend.

1.3 Research Questions

1) Why was Tyler Durden created as the Narrator's manifestation of the Id?

2) Through the lens of Psychoanalytic theory, how does the conflict between the Id, Ego and Superego (Freud, 1923) show the power of the Id over the Superego and Ego?

3) How does the portrayal of his Shadow and Persona (Jung, 1951), as well as the Oedipus Complex (Freud, 1899) highlight The Narrator's psychological vulnerability?

1.4 Thesis Statement

The Narrator was influenced by and acting in accordance with his Unconscious Mind, causing him to create an alter ego. Thus, this suggests the power of the Id over the Superego and Ego.

1.5 Scope of Research / Delimitations

The film *Fight Club* will be studied, as it is used to explore the Id's Power over the Superego and Ego, using Freud's and Jung's Psychoanalytic Theories as a lens. The main reason this film was chosen is due to the awards it has received and its area of focus. The movie depicts the Unconscious Mind having power over the Conscious Mind in the film, which is the main area of analysis in this paper.

I will be analysing scenes where the Unconscious Mind is at play throughout the film, be it the Narrator's / Tyler Durden's actions, their interactions with other characters, as well as the Narration throughout the story.

1.6 Limitations

One main limitation is my application of the Psychoanalytic Theory, as it is a broad concept and there are many different branches of the theory. I will mainly be utilising Freudian and Jungian psychoanalytic theories as they are most commonplace and most relevant to my research. Also, I will not be discussing the other themes of the show, such as Masculinity, Anarchism, and Nihilism too extensively, and when I do bring up these 3 themes in my

research, they will be for the sole purpose of explaining the power of the Unconscious Mind at play.

1.7 Significance of Research

Nowadays, more and more people are suffering from mental disorders, one of which is Dissociative Identity Disorder (DID), which the Narrator has. Thus, through this research, I hope to be able to shed light on this disorder through analysing the significance of the Unconscious Mind, and it's power over the conscious mind. I also hope that through this research, I myself will yield a better understanding of the film, as well as that of Psychoanalytic Theory.

Chapter 2 : Literature Review

2.1 Power

Although there are multiple facets and branches of Psychoanalysis, it is undeniable that ultimately many Psychoanalytic theories revolve around the Unconscious Mind and its power over the Conscious Mind. This is clearly an important concept in *Fight Club,* as seen through the power of Tyler Durden, (who is a creation of the Narrator's Unconscious Mind) over the Narrator over a large majority of the film. Therefore, it is vital that I define what 'power' means in the context of the Unconscious and Conscious mind.

In social and political theory, power is often regarded as the capacity of an individual to influence the conduct of others (Schein, Larry E. Greiner, Virginia E. 1988). However, this definition is often being contested in both political theory and literature.

Power must be 'distinguished from influence in the following way : power is that state of affairs which holds in a given relationship, A-B, such that a given influence attempt by A over B makes A's desired change in B more likely', according to social psychologists John R.P French and Bertram Raven.

Thus, I will be using the second definition of power in my paper, as it is more coherent as compared to the first definition.

2.2 Psychoanalysis

Psychoanalysis refers to the general application of psychological theories to the understanding of human behaviours. These theories were pioneered by Sigmund Freud, an Austrian neurologist, and later built on by many others such as Carl Jung. The key defining characteristic of psychoanalysis is the emphasis on the conscious and unconscious psyches of individuals, most importantly, how they interact with each other to influence individuals (Lipner et al., 2017).

Early applications of psychoanalysis to cinema concentrated on unmasking latent meanings behind screen images, before moving on to a consideration of film as a representation of fantasy. From there, a wider consideration of the subject position of the viewer led to wider engagements with critical theory - to psychoanalytic film theory proper.

Freud's concepts of the Oedipus complex, narcissism, castration, the unconscious, the return, and hysteria are all utilized in film theory. The 'unconscious' of a film is examined; this is known as subtext.

2.3 Freudian Psychology

According to Freud (1985), personality is made up of 3 complex components; the id, the ego and the superego.

Here is a diagram representing these 3 components :
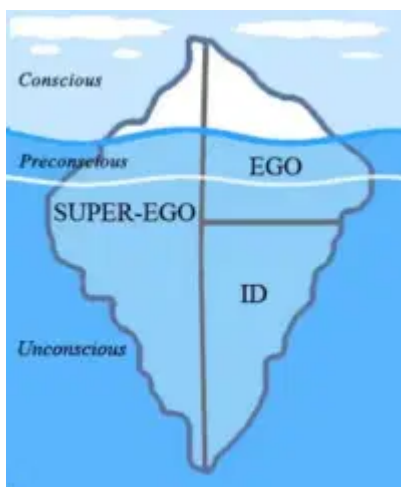
The id is entirely unconscious, and is present at birth. This is where our primal instincts and desires are concerned. It contains the sex (life) instinct or 'Eros' or 'libido' and the aggressive (death) instinct- the 'Thanatos' (McLeod, 2008). The id seeks instant gratification and pleasure, and represents the sexual and violent desires every individual would have innately. As a result, the id cannot be actively controlled by the individual, but rather, lies in one's unconscious, forming part of "the repressed".

The superego 'provides guidelines for making judgments' (Cherry, 2014). It begins to emerge based on our upbringing and surroundings and is divided into two parts; the ego ideal and the conscience. The former harbors the notion that obeying rules and standards equals feelings of

accomplishment and value, and the latter includes information about what authority views as wrong and forbidden.

As the id and superego are exact opposites, they are always clashing. The ego develops from the id, and seeks to balance both the id and the superego. Freud likened the relationship between the ego and id to that of man (ego) and horse (id): "…like a man on horseback, who has to hold in check the superior strength of the horse". (Freud, 1995: 636). The ego functions to ensure these instincts and desires are met without guilt in a reasonable and socially acceptable manner, called 'the reality principle', as it takes into account the real, external world as well. However, a failure to balance the two can result in lack of ego stability, and unresolved tensions within the individual's constantly conflicting psyche showcases one's complex personality and conflicting morals.

<u>Oedipus Complex</u>

Within the id is where the Oedipal Complex occurs, because the male child unconsciously desires his mother, while also wanting to take the father's place (Group Psychology 439). Freud writes, "At a very early age, the little boy develops an object-cathexis for his mother, which originally related to the mother's breast and is the prototype of an object-choice on the anaclitic model; the boy deals with his father by identifying himself with him" (The Ego and the Id 20). Dr. C. Boeree says "The infant, in the Freudian view, is pure or nearly pure id" (Boeree, 2006)

2.4 Jungian Psychology

Levels of the psyche
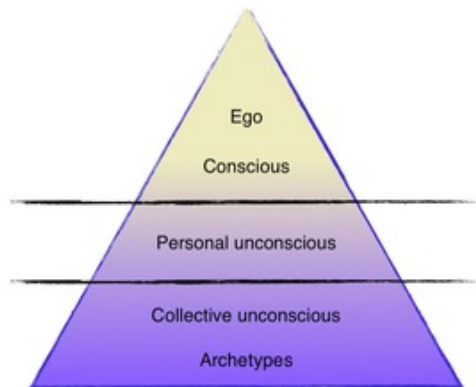
Carl Jung is another prominent figure in psychoanalytic theory. According to Jung, there are 3 parts of the human psyche, the ego, the personal unconscious, and the collective unconscious.

This paper would be using Jung's work on the personal unconscious and the collective unconscious, specifically the Persona and Shadow Archetype, as well as his Trauma Complex Theory as these are the key differing traits between his work on the human psyche compared to that of Freud's.

Personal Unconscious : Jung's Trauma Complex Theory

When one has a complex, he is so invested in something that he can hardly think of anything else. According to Dr Joe Redfearn, in his book My Self, My many Selves, 'Complexes are like sub-personalities, which have the capacity to influence one's thoughts, emotions and behaviours.' When a complex is active, triggered, or 'constellated', as differing content from the Personal Unconscious can group or link together, similar to a constellation. A mistake is one typical reaction that can show a complex. Additionally notable are the narrowing of vision, the lowering of consciousness, the automatic nature of an act, and forgetfulness.

The origin of the complex is 'frequently a so-called trauma, an emotional shock or some such thing, that splits off a bit of the psyche' (Jung CW 8, para 204).

As complexes are like sub-personalities that have a mind of their own, they are not under the full control of the conscious mind, meaning that it holds the power to influence and disrupt the conscious mind's ability to make rational decisions.

The Personal Unconscious consists of past experiences, mainly from one's childhood, that were deemed unimportant, but also of repressed ideas, which are repressed due to their disturbing nature (e.g. Sex, Death, etc.)

However, Jung was dissatisfied with the idea that complexes could only stem from childhood trauma, like Freud proposed. As such, he decided to dig deeper, and this led to his discovery of the Collective Unconscious.

Collective Unconscious : The Shadow and The Persona

Jung believed that the root of complexes was from a layer of the unconscious deeper than that of the Personal Unconscious. He believed that the Personal Unconscious had to have its influences that made it the way it is, and that was the Collective Unconscious. Jung proposed that the Collective Unconscious contains universal elements which are inherited, and that all humans share. The Collective Unconscious forms from archetypes, which are the 'predispositions that humans are born with to think, feel, perceive and act a certain way.' This is unlike the Personal Unconscious, which is much more based on the individual, and made of unique contents.

There are 4 main archetypes that exist within the Collective Unconscious, namely the Shadow, The Persona, The Self, The Anima/Animus, The Hero. Most people also have one specific archetype that mainly shapes their personalities. Some examples of such archetypes are The Trickster, The Mother, The Father, The Rebel, etc.

Two of the main archetypes I will be focusing on in my paper are the Shadow and the Persona. These two archetypes will be the focus as they are shown most distinctly in the film. The Persona represents the different social masks that we "wear" in different social situations, or the image of ourselves that we want to portray to others, thus it varies depending on circumstance. The Persona forms when we realise that we have to conform to certain social norms in order to be accepted, thus causing us to manufacture different masks or "personas" to ensure that we are socially accepted. However, when one over-identifies with his persona and thinks of it as himself as a whole, then this causes detriment to the other parts of one's psyche. According to Jung, 'The persona is that which in reality one is not, but which oneself as well as others thinks one is.'

When one over-identifies with their persona, one also rejects their true personality traits, which might not necessarily be harmful, but simply do not align with social norms, or one's personal values and morals. This causes such traits to form the "repressed", which form the shadow. However, it is more common that disturbing traits or ideas, such as lust or greed, are repressed. The Shadow consists mainly of instincts, weaknesses, desires and shortcomings. According to Jung, 'If it has been believed hitherto that the human shadow was the source of all evil, it can now be ascertained on closer investigation that the unconscious man, that is, his shadow, does not consist only of morally reprehensible tendencies, but also displays a number of good qualities, such as normal instincts, appropriate reactions, creative impulses.

2.5 Existing works that use Psychoanalysis to analyse films

While there are a few works that have aimed to analyse films through a Psychoanalytic lens, most tend to only focus on Sigmund Freud's theory of Psychoanalysis, which comprises of the theory of the Id, Ego, Superego and the Oedipus complex. This can be seen in Tuba Yaman's article "The Hidden Freudian Theory in Black Swan and *Fight Club*", where she

does explain how the Id, Ego and Superego are represented in *Fight Club*, with the Narrator, who is the ego, being dominated by Tyler Durden, the Id. Tuba Yaman's article also uses Freudian theory to analyse another film, Black Swan. This is one of the many examples of works that solely use Freudian theory to explain *Fight Club*.

There are few existing works that have aimed to analyse films through Jung's psychoanalytic theory, which is partly built on Freud's work and further continued, comprising the theory of the archetypes and of the Shadow and Persona. Furthermore, works on the Psychoanalysis of *Fight Club* are few compared to analysis on more well-known themes such as masculinity and nihilism. Hence, this paper intends to offer a fresh insight into the film through two branches of the psychoanalytic theory : Freudian Theory and Jungian Theory.

Chapter 3 : Methodology

Both Freud and Jung's differing Psychoanalytic Theories, (which consist of the Id, Ego, Superego, Oedipus Complex and Collective Unconscious) will be used to analyse *Fight Club* to identify and explain scenes regarding The Narrator's unconscious mind. The use of two theories is due to the fact that Jung's theory branches out from Freud's theories of the Unconscious, and are thus more in depth in that regard, filling in for any gaps that Freud might not have covered or considered. This paper will attempt to analyse the power and danger of the Unconscious mind , which can manifest and transform one's identity into something very dangerous, which is Tyler Durden in the film. I will thus analyse scenes and dialogue where the Narrator's unconscious shows itself, and also through his interactions with the other characters around him. This is done to highlight the Shadow and Persona archetypes from Jung's theory of the Unconscious, which in turn is used to account for the Narrator's psychological vulnerability. The characters analysed are The Narrator, Tyler

Durden. The Psychoanalytic lens will mainly be used when juxtaposing the contrasting traits of the two differing, yet similar characters, and draw out little nuances in order to show the complexities of the human psyche. Scenes of conflict between the Narrator and Tyler Durden will be analysed in order to explain how Tyler is the manifestation of the Id, as well as to highlight the power imbalance between the two, and in turn the power of the Id over the Superego and Ego.

Chapter 4 : Discussion and Analysis

4.1 Projection of the Id through Tyler's Nihilistic outlook on life

The entire premise of Tyler Durden's personality and what he embodies is the rejection of all values, and the belief in nothing. There is an element of hopelessness and extreme pessimism that Tyler exhibits throughout the film. This could be due to the fact that the Narrator realised how hopeless and pointless his life was, and eventually became devoid of human feeling. In order to feel emotion again, the Narrator goes to various support groups, such as those on testicular cancer, tuberculosis, etc. despite not having those diseases, so that he could feel sad and cry his heart out, just like normal people with emotions do. However, his search for emotions is cut short when Marla Singer starts doing the exact same thing as he did, "touring" around different support groups though she did not truly have those diseases. Her lie reflected his lie, and thus he felt empty once more. Desperately needing to feel emotion again, the Narrator then creates an alter-ego, Tyler, who forces him to reconsider why he is feeling so empty. For Tyler, this is due to how men are becoming increasingly emasculated, but also due to how there is lack of meaning in modern-day life, due to dissatisfaction with one's job and due to being overwhelmed by cultural censorship and mundanity. Tyler believes that actually, none of all those matter. To him, pop culture did not matter, one's job did not

matter, and nothing did. This was how the Narrator developed a nihilistic view; because of the unfeeling and seemingly pointless world that he lived in, and the embodiment of this nihilistic view is Tyler, his alter-ego.

Tyler's belief in nothing and lack of care of societal pressures can also be seen as he clearly does not value morality, which is shown when he blatantly holds an innocent shopkeeper at gunpoint simply for the sake of forcing his own ideals on the man, and he even does so without a shred of remorse. This shows his complete lack of regard for human life, and thus shows that he truly values nothing, since life is seen as the most precious thing to most.

It's only after we've lost everything that we're free to do anything.

Tyler is the epitome of what the Id represents, as seen from his tendency to act on impulse, as long as what he engages in is pleasurable. Tyler simply acts upon his desires to feel pleasure. His love for pleasure can be seen in his wild and unrestrained sexual tendencies, as he engages in the act often in a rough manner. Furthermore, his aggressive instinct is clearly portrayed through his violent tendencies. Tyler simply starts a fist fight with the Narrator for the sake of the act itself, revelling in every punch being thrown. His violent tendencies are further emphasised as he even starts a Fight Club, which he operates every week. For Tyler, he does not restrain his desire for the feeling of superiority and masculinity. Traditional Masculinity is usually associated with violence and dominance, and these are primal animalistic desires and instincts that are representative of the Id as well. As such, from a freudian lens, Tyler is truly what a representation of the Id would look like in reality.

4.2 The Influence and Power of Tyler (The Id) over the Narrator's Superego and Ego

Tyler Durden, who represents the Id, is also represented as more dominating and powerful as compared to the Narrator, who represents the Ego and later on in the film, the Superego. This can be seen clearly from comparing the two characters' appearances. At the beginning of the film, the Narrator is seen to be an average-looking small, frail man who suffers from extreme insomnia. On the other hand, Tyler is a handsome, intelligent, charismatic, muscular and charming man, with an immaculate sense of fashion and humor as well. Thus, the difference in their stature and our first impressions on them is clear as night and day, with Tyler being the clear winner in every aspect.

Tyler (in red, left), the Narrator (in grey, right) - showing the stark contrast between the two characters

However, even beyond appearances, Tyler, who is presented as the Id, clearly exerts considerable power and influence over the Narrator in a large majority of the film. This can be seen in how the Narrator is in clear admiration of Tyler, and views him as a god-like figure that he can only wish to become, thus indirectly giving power to Tyler and putting himself down. Furthermore, the impact that Tyler has on the Narrator's personality

and actions cannot be understated. At the beginning of the film, the Narrator is frail and weak, and has a meek personality. However, after meeting Tyler and becoming closer to him, the Narrator's personality and actions changed dramatically to become more and more similar to Tyler. Firstly, the Narrator started to become increasingly muscular and masculine, which was influenced by Tyler's violent behaviour that caused him to participate in more fights. Furthermore, the way that the Narrator conducted himself changed greatly as well. He was no longer meek and submissive, but aggressive and easily incensed, acting a lot more in impulse as well. This can be seen from how the Narrator conducts himself at work. Initially, the Narrator dressed appropriately and was polite, doing whatever his boss asked of him. However, as his exposure to Tyler increased, so did the extremity of his wild tendencies. After joining Fight Club, the Narrator started to dress sloppily to work, wearing an unkempt shirt. The Narrator also smoked at work, with his hand bandaged at times from the fights and his face bloody. His demeanour towards colleagues and his boss become noticeably more nonchalant and uncaring as well, as he even went as far as to threaten his boss on several occasions.

All these dramatic changes were due to the Narrator's exposure to Tyler, as the Narrator, who used to be more meek and mild-mannered, transformed to give in to the Id more, and in so doing becoming increasingly wild and unrestrained.

Thus, Tyler's influence on the Narrator is considerable, and this depicts the power that the Id holds over the Ego and Superego.

The Narrator after being considerably influenced by Tyler, the Id, as seen from his unkempt clothes, messy desk and cigarette while working

Near the climax of the film, the tension between the Id and the Superego is clear, as the Narrator desperately tries to put a stop to Tyler's terroristic and violent actions. However, this is to no avail and the Narrator's efforts are futile, as he finds himself constantly a step behind Tyler. This can be seen when the Narrator turns himself in to the police, calling for them to arrest him and explaining that he is the mastermind of Project Mayhem. Even as he is willing to give up his power and freedom to the police, he realizes that even the police were on Tyler's side. This shows the overwhelming disparity of influence and power between the Narrator, who represents the Superego and the Ego, and Tyler, who represents the Id. It is obvious that Tyler's sphere of influence and power is much greater than the Narrator's, and hence shows how the Id wields power over the Superego and Ego.

While Tyler was ousted eventually at the end of the film, seemingly depicting the triumph of the Superego and Ego, this might not actually be the case. Firstly, the power of the Id over the

Superego and Ego is shown throughout a large majority of the film. Furthermore, the desperate lengths that the Narrator had to resort to in order to get rid of Tyler are representative of just how dominant Tyler was over him. In fact, the Narrator was simply unable to lay even a scratch on Tyler, while Tyler uncaringly dealt damage to the Narrator blow after blow. Thus, with no other choice, the Narrator had to shoot himself through the cheek in order to oust Tyler, who is himself. Despite not meeting a fatal end immediately, the damage to the Narrator is still extremely serious, as he loses a large amount of blood, which might be dangerous and even life-threatening if left untreated. This showed that in order to win, the Narrator had to sacrifice much and be willing to risk his life, hence further reflecting the Power and Influence of the Id, such that it had to urge the Narrator, or the Superego and Ego, to resort to such desperate measures in order to get rid of him.

4.3 The Narrator's Psychological Vulnerability in relation to his Shadow and Persona, as well as the Oedipal Complex

The Narrator's shadow and the Oedipus Complex highlight his Psychological Vulnerability. The Narrator's Shadow side, which consists of his repressed and neglected desires, are seen in the film when the Narrator has an unfulfilled desire for freedom from consumerism, and hence he creates Tyler Durden, the embodiment of that freedom that he so deeply craves. This deep insecurity and need for freedom drives the Narrator to the point of insanity, where he develops Dissociative Identity Disorder (DID) and creates an alter-ego of his ideal self, Tyler. Thus, his need to create an alternate version of himself highlights his deep psychological vulnerability and serious mental issues, and his desire to become just like Tyler and slowly but surely transform to be like him, shows in his Persona very clearly as well. The Persona is the mask that one wears and shows everybody in public, and the Narrator's

Persona is constantly changing to imitate that of Tyler. Hence, his deep insecurities and unfulfilled desires are further exacerbated, and so is his Psychological Vulnerability.

The Narrator's Oedipal Complex also exemplifies his Psychological Vulnerability. When The Narrator and Tyler take a bath, Tyler asks the Narrator "If you could fight anyone, who would it be?" The Narrator chooses his boss, while Tyler selects his father, since he "did not really know his father, and that his father married another woman every few years and had more kids - new city, new family". Since Tyler is the Id, the representation of his unknown desires, this can only allude to the fact that deep down, the Narrator himself desired to fight his father. The Oedipus Complex theorizes that during the Phallic stages of development, the young male child develops an unconscious longing for the opposite-sex parent, and jealousy and envy toward the same-sex parent. The Oedipus Complex is only successfully resolved when the boy identifies with the father as an indirect way to have the mother. To cope with this anxiety, the son identifies with the father. This means the son adopts / internalizes the attitudes, characteristics and values that his father holds (e.g. personality, gender role, masculine dad-type behaviors etc.). The father becomes a role model instead of a rival. Through this change in attitude toward their fathers, boys acquire their Superego. The boy also substitutes his desire for his mother with the desire for other women. However, Tyler mentioned that his father had left him when he was 6, which was during the stage of phallic development. Furthermore, his aggression towards his father only serves to prove the point that he had never successfully resolved the Oedipus Complex, as this stage of development was disrupted when his father left the family. For the Narrator, this meant that his Superego is thus not fully developed and acquired, and hence this could account for his Superego's weakness compared to that of his Id.

Another consideration to take into account is that in some way, Tyler was the father figure that the Narrator never had. This could explain the reason why the Narrator looked up to

Tyler, who was everything he aspired to become, and desired to become like him. As such, after a certain period of time, his Oedipal Complex had been successfully resolved, and thus with the newfound acquisition of the Superego, the Narrator was able to combat the formidable force that was the Id.

Thus, this shows how the Narrator has been repressing the fact that he resented his father, and this constant suppression of these feelings eventually snowballed out of control, such that it can no longer be suppressed by the Ego and Superego and thus causing him to create the manifestation of these repressed desires in the form of Tyler, who represents the Id. As such, this shows how Psychologically Vulnerable the Narrator was; as he needed to create an alter-ego in order to fulfill his repressed desires.

5.0 Conclusion

The Power Disparity between the Id and the Superego and Ego , as well as traits of psychological vulnerability, are indeed presented in *Fight Club.* The power and influence that the Id holds over the Superego and Ego are appealing to audiences by further allowing them to experience "a type of release in watching them, a vicarious thrill of people doing illicit things that we are not allowed to do because of our repressive society." (Shriver, 2016). Also, the way that the Shadow and Persona (Collective Unconscious), as well as the idea of the Oedipus Complex are also present in the film, paint a weak and submissive Superego and Ego, which contribute to the illustration of the Narrator in a Psychologically Vulnerable plight.

All in all, this Psychoanalytic Criticism of *Fight Club* serves to show the complexity of human nature and the power imbalances in the flawed human character, with constant conflict between the Id, Ego and Superego, and the ambiguous morality of humankind, which

is still widely contended today. This paper also serves to help us understand the dynamics of the Id, Superego and Ego in shaping human behaviour.

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