Implementation of Psychoanalytic Interpretations of the Man versus Self Conflict in Chuck Palahniuk's *Fight Club*

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Abstract

Conflict is inevitable for humans. It is part of human nature. Especially, internal conflicts are an integral part of the daily life of a human being. The concept of internal conflict is considered the basis of all traditions of psychology, including the psychoanalytic theory of Sigmund Freud (1923/1942). The psychoanalytic applications upon literary works have been gaining importance nowadays. Therefore, psychoanalysis theory is a very effective method for analysing the "man vs. self" conflict in *Fight Club* (1996).

1. Introduction

From Hamlet's famous monologue, "To be or not to be" (*Hamlet* 63) to Katniss Everdeen's struggle between reluctance to kill and the desire to be a warrior in *The Hunger Games* (2008), "man vs. self" conflict ignited the fires of creative expression. Johann Wolfgang von Goethe, best known for his novel *The Sorrows of Young Werther* (1774), describes this conflict as "Two souls, alas, are housed within my breast. And each will wrestle for the mastery there" (qtd. in Jal n.pag.).

Conflict is as old as mankind. It is a prominent feature of the human society. From birth, a child starts the journey of conflict with crying, a flash of conflict. As he gets older, he bites his teeth or scratches his little fingers' nails when he is upset. This assumes that humans will continue to struggle as long as they have feelings that are likely to love or hate; to be happy or sad; to be pleased or angry.

Saint Augustine, a theologian, philosopher, states that from a religious perspective, conflict represents the "evil" side of human nature. The opposite to conflict is the cooperation which embodies the "good" nature of human (Dueweke n.pag.).

In politics, conflict is defined more clearly. Conflict exists between two or more groups that are engaged in a struggle over values and claims to status,

power and resources in which adversaries aim to neutralize, harm or eliminate opponents (Jeong n.pag.).

Many experiences in human society have shown that there are degrees of variation in conflicts. Conflicts are in types. For instance, psychological discipline has espoused on intrapersonal conflict. Sociology identifies interpersonal as well as intra-group or intra-unit conflict, etc. The intrapersonal conflict occurs within an individual. This conflict arises as a result of two or more motives or goals to be achieved at a time, like the sources of winning or losing. This type of conflict corresponds to the "man vs. self" conflict in literature. On the other hand, interpersonal conflict is the conflict that occurs between individuals. This can be resolved through some strategies such as avoiding, smoothing, forcing, confronting and compromising. Intrapersonal conflict (Inner conflict) cannot be understood separately without accounting the external environment and situation in which a person is placed. Therefore, the internal and external conflict categories cannot be separated from each other as they are used to understand human's behaviours.

In general, psychoanalysis theory studies the relations between the conscious and unconscious mind and then cure mental disorder from that basis. Psychoanalytic theories focus on the inner mental processing of personality or mind, especially internal conflict and struggles. Different psychologists have proposed theories that try to explain the origin of personality and the outcome of inner inconsistencies. One of them is Sigmund Freud, the founding father of psychoanalysis theory.

Freudian psychoanalytic theory interprets human mind as having three main elements that shape the personality behaviours: the id, the ego, and the super-ego. A conflicted person feels the tension that is resulted due to the interaction of these parts.

In literature, conflict is used interchangeably with other terms. Here, it becomes appropriate to mention words or terms that are synonyms of the conflict. These contain struggle, fight, strife, battle, contrast, antagonism, clash, feud, contention, discord, disharmony, contest, rivalry, contest, fisticuff, brawl, controversy, combat, war, etc. While there are some arguments about how many kinds of conflicts are evident in literature, the most generally accepted number is six different kinds. Most conflicts in literature are external conflicts. These include:, "man vs. man", "man vs. society", "man vs. nature", "man vs. supernatural", and "man vs. technology". However, modern and postmodern literature are featured the "man vs. self" conflict as involving characters in conflict with themselves over difficult decisions, morality, what to do, fears, etc.

Worth to mention that in these literary terms, "man" implies "human," so it is not restricted to the male gender.

Having internal conflicts in life is like having a new challenge in daily life, which is very important to face, confront and solve this type of problem as well. If a person lives life without problems, he or she will live his entire life without experiencing struggles, and die without knowing the appreciation of happiness. Novelists usually portray their fictional characters with several kinds of conflicts from real life. As a result, conflict creates tension and interest in any story through adding doubts and suspicious in the characters' minds.

Humans in the postmodern world are filled with psychological dilemmas, confusion, and wrong choices. The complications, frustrations, distress, tensions, anxiety, pain, fear, isolation and the like, are experienced by fictional characters to varying degrees and at different times, as they are in real life. In general, "man vs. self" conflict is one of the basic dynamic factors in the individual's adaptation, which means that there is a conflict between two motives that insist on satisfaction and cannot be satisfied at the same time, and conflicts in the lives of individuals are many, but these conflicts are not on the same degree of severity of their pressure on the individual. This depends on the importance of the conflicting motives on the one hand and the ability of an individual to make difficult decisions. The "man vs. self" conflict arises every time a person is confronted with making a decision and generally involves a struggle between doing what he thinks he ought to do and being his true self.

2. Psychoanalysis Theory: Basic Terms

The psychoanalysis theory spreads in the twentieth-century into many scientific fields like anthropology, history, sociology, and psychology, or artistic fields of study such as literature. Thus, psychoanalysis theory is considered as one of the most significant theories of twentieth-century. Besides, it seems to be the basement theory of approximately all modern and postmodern psychological theories such as Adlerian, Jungian, and Lacanian psychological theories. The psychoanalysis theory attempts to explain personality, and human behaviours based on unconscious mental forces and inner conflicts. Freud defines psychoanalysis as following:

> Psycho-Analysis is the name (1) of a procedure for the investigation of mental processes which are almost inaccessible in any other way, (2) of a method (based upon that investigation) for the treatment of neurotic disorders and (3) of a collection of psychological information obtained along those lines, which is gradually being accumulated into a new scientific discipline. (qtd. in Dorahy and Gold 293)

Since literary characters reflect human beings in all psychological behaviours, psychoanalysis theory can be applied in literary works, and regard these fictional characters as humans.

In light of what has been mentioned, it is obvious that the mental process of human beings can be analysed by a suitable method that is the psychoanalysis theory. The huge majority of this theory is reflected in the power it has in the way of interpreting the most complex creature in this world, the human. As a result, this theory has dealt with both normal and abnormal people based on their conscious and unconscious mental system.

Terry Eagleton in his book *Literary Theory: An Introduction* (1996) mentions that Freud, who is neurology, created his ideas about psychological theories based on his own experiences dealing with patients with psychiatric problems (43). By his suggestion that human beings are determined by motives and conflict, Freud confronts the old ideas about human nature. He further asserts that people are mostly unaware, and their early life experiences shape their personalities (Eagleton 42).

Joseph Sandler and Christopher Dare, in their book *Freud's Models of the Mind: an Introduction* (1997), mention their list of basic assumptions of Freudian psychoanalysis theory. Among them are unconscious mental functioning and psychological determinism which are considered the main two assumptions of the theory (33).

One basic assumption of psychoanalysis theory is the role of the unconscious mind. The unconscious mind is the core of all psychoanalytic theories of normal and abnormal mental processes. Freud believed that the unconscious tenet of psychoanalysis is a determinant factor of a person's behaviours and experiences. Mikal Aasved in his book *The Psychodynamics and Psychology of Gambling* (2002) maintains that the mental processes of the human mind arise in the absence of a perceptible awareness based on unconsciousness (19). Further, this hypothesis contains other views, the view that unconscious helps psychological adaptation to have occurred, and that the rule of psychological determinism conforms equally to the unconscious as to conscious processes and events. Ideas and the individual's experiences, like feelings, can be considered as existing unconsciously in one form or another (Sandler et. al. 34-35).

Sandler mentions that Freud's earlier period of his psychoanalysis theory is linked with the idea of determinism. Psychological determinism is another important assumption of the theory, and Freud took this idea from other sciences and applies it psychologically. This assumption views that the person's behaviour, subjective experience, or every aspect of the functioning mental

system is the result of events or experiences (psychological and non-psychological) that precede it. This means that the past experiences of the person affect his/her behaviours in the present. Psychological determinism refers to the principle of causality. Freud always asks personal questions to his patients. In this assumption, Freud views the influence of unconscious psychological forces on the person as they are responsible for several actions that resemble a consequence of free acts of will (Sandler et. al. 36-8).

Richard Gross and Nancy Kinnison in their book *Psychology for Nurses and Health Professionals* (2017) extend other important assumptions of the theory. They list repression as the major part of making the unconscious mind. Repression is the storage whereby menacing or unwelcomed experiences are gone, locked away from conscious awareness. Repression is one of what is called defense mechanisms (26). Freud defines repression as a keystone "on which the whole structure of psychoanalysis rests" (qtd. in Billig 15).

The Freudian psychoanalysis theory relies on three main principles which include the drive model, the structural model, and the topographic model. The drive model theorizes the human instincts as an essential part of the personality which, by turn, is the core of psychoanalysis. Instincts are the motivation forces that drive human behaviours and demonstrate their way.

Duane Schultz and Sydney Ellen Schultz in their book *Theories of Personality* (2017) states that Freud defined instincts as a form of energy in which by transforming them psychologically, they connect the need of the body with the wishes of the mind. The stimuli for instincts—hunger and thirst, for example— are internal. When such a need as hunger is aroused in the body, it generates a physiological excitation or energy. The mind transforms this bodily energy into a wish. The instinct or driving force works as a motive for the person to behave in a way that he/she satisfies the need. Freud classified instincts into two categories, the life instincts, and the death instincts. The life instincts, as its term suggests, are related to daily life needs like the need for food, water, air, and sex. On the other hand, there is what is called the death instincts. Freud thought that people have an unconscious wish to die. The aggressive drive is a component of the death instincts in which Freud viewed as the willingness of dying. The death instinct notion was a reflection of Freud's own experiences like physiological and psychological debilitations of age, his cancer disease, and his account of the large-scale carnage of World War I. All these events affected him deeply, and as a result, death and aggression became major themes in his theory and his own life as well (Schultz and Schultz 43-4)

Gerald Corey in his book *Theory and Practice of Counseling and Psychotherapy, Enhanced* (2016) states that Freud, in his structural model,

outlined three main components that contribute altogether to form the personality. These are the id, the ego, and the superego. The id is from birth and it comprises the basic inherited givens of the personality. This means that it is a biological element. The id contains some psychological drives or instinctual impulses like hunger, thirst, sex gratification, etc. It operates by what Freud called the pleasure principle. The pleasure principle aims to reduce tension, gain pleasure, and avoiding pain by the gratification of these impulses. Therefore, the id is largely unconscious (Corey 60). The id strives for immediate satisfaction of its needs and does not tolerate or postponement of satisfaction for any reason (Schultz and Schultz 45-6).

The ego operates with what Freud calls the "reality principle". The reality principle deals with the external world. The ego attempts to coordinate the person with the outside world. Besides, it is also responsible for making all-important decisions and self-preservation (Dickerson 47-8). Jerry Burger in his book *Personality* states that the ego seeks to satisfy the id but in a way that does not contradict with the value system and morals. Technically, it tries to keep the instinctual impulses in the unconscious part. Thus, it can move freely among the preconscious, the conscious, and the unconscious (44-5). It is obvious that the ego does not prevent id satisfaction but tries to postpone, delay, or redirect it in terms of the demands of reality. It perceives and manipulates the environment practically and realistically in other to operate following the reality principles (Schultz and Schultz 46-7).

The third and final element is the superego. Scott Ahles in his book *Our Inner World: A Guide to Psychodynamics & Psychotherapy* defines the superego as a specialized part of the ego that deals with a system of values and morals (12). The system contains a set of rules, or standards of right or wrong. The importance of the superego part of a person lies in its function as an alert to the mind when a person intends to do something socially unaccepted or wrong. Ahles also outlines two important functions of the superego, the punitive function, and the rewarding function. The punitive function plays a considerable role in making the person behaves depending on his/her conscience since he is full of principles and values. One's conscience tells what to do or be. This function has the control to remind the person of both shame and guilt. It is important to maintain a balance whenever a person transgresses the values system. On the other hand, the rewarding function is something related to the ego ideal (Ahles 12-3). It motivates people to think of their internal goals of what they want to be or do. Thus, rewarding function induces pride or self-esteem. The difference between ego-ideal and conscience is that the ego-ideal is a set of values of what people should be, while conscience is a set of values of

what people should not be. The values system derives its standards from those who are within society including parents, other relatives, teachers, and so on (Ahles 12-3). According to Sofroniou, the parents affect the child's superego during the first five years of his life since they punish or reward him (37).

The core principle of psychoanalysis theory is the relationship between the unconscious and conscious minds, or what Freud names the topographical model. To understand what unconsciousness is, consciousness should be understood first. Consciousness means to feel like warming, or weighing clothes on the body, or feeling pain or hunger, relaxing or pleasure, etc. Psychology is mainly concerned with studying the conscious mind. So, consciousness is linked heavily with psychology. In this sense, psychology can be defined as "the study of the soul, of the mind, of consciousness, or experience" (MacDougall 1). The central proposition that is made by Freud is that paying more attention to study what is behind human awareness, the unconsciousness.

Schultz and Schultz point out that from the initial conceptions of Freud personality is divided into three levels. They are the conscious, the preconscious, and the unconscious minds. Freud linked the term consciousness to ordinary everyday life. It contains all emotions and perceptions in which human is aware of at all times. For instance, if one sends a message, he/she is conscious of the sight of the letter page. Freud considered that the conscious is a minimal part of the personality since human is aware of only a small proportion of emotions, feelings, and memories (44-5). However, there is the preconscious mind between the conscious and the unconscious minds. Irene Makaryk in his book *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms* (2014) explains that the preconscious occupies between the conscious and the unconscious mind. Makaryk defines it as an area of the mind that can be called up by consciousness and usually is linked with memory and accessed through language (164). Shane Phillipson and Bick-har Lam in their book *Learning and Teaching in the Chinese Classroom Responding to Individual Needs* (2011) describe the preconscious as a bridge that links the conscious and the unconscious (157).

Antony Easthope in his book *The Unconscious* maintains that the unconscious is not a physical object and it is inferred from an analysis feature in human behaviour, particularly linguistic behaviour. Moreover, it is not a part of the body but has a close relationship with it. Easthope further stresses that the unconscious is concerned above all with meanings or symbols. Certain specific forms of human behaviour show the necessity of the concept of the unconscious. These include hypnosis, dreams, jokes, slips, and everyday life, art, and psychoanalysis case histories (4-7).

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A. Koffmann and G. M. Walters in their book *Introduction to Psychological Theories and Psychotherapy* (2014) sum up the functions of the conscious, the preconscious, and the unconscious as follows:

> The conscious and preconscious function on the basis of secondary process thinking, which is characterized by delay of instinctual discharge, binding of mental energy in accordance with external reality, and avoidance of unpleasure. By contrast, the unconscious functions on the basis of primary process thinking, which is a logical, lacks negatives but permits contradictions, has no time sense, and utilizes displacement, condensation, and symbolization. (20).

Freud proposed that the unconscious mind is the storage of repressed desires, instincts, or impulses particularly related to sexuality. As these repressions are kept in the human mind for a long time, inner conflicts like anxiety will emerge in the mind. These conflicts occur as a result of upsetting thoughts, feelings, or impulses in the unconscious that seek conscious awareness. Thus, Freud's main interest is to unveil the unconscious factors in terms of repressed feelings.

3. The Conflicts

The word "*conflict*" is originated early 15c from Latin "*conflictus*" which means "striking together". However, its meaning developed throughout history. In 1859, it was the first time in which it was used to refer to a psychological sense of incompatible urges in one person. In general, conflict can be described as a discord of action, feeling, or effect, clashing of opposed principles, etc. As a term, "conflict" is usually linked with fights, feuds, and struggles, and it means that the conflict occurs between two people, groups, or even within a person. However, conflict may refer to a healthy and positive state. It is a part of human everyday life and is frequently an essential part of motivation, change, greater justice, and peace. Wiliam Wilmot and Joyce Hocker in their book *Interpersonal conflict* define conflict as "an expressed struggle between at least two interdependent parties who perceive incompatible goals, scarce resources, and interference from others in achieving their goals" (3).

Since life has difficulties, this will make a reflection between a person and self. The conflicts and the struggles that a person confronts can increase his/her experiences and developments. Thus, the person will acquire self values like self-esteem, self-confidence, self-appreciation, etc. Some regard conflict as a negative situation and must be avoided. Others view it as a positive occurrence that requires control or resolve. Others further consider conflict as an enjoyable opportunity for personal development and use it to their best advantage (Nebgen

6). Yingshan Bao et al., in their study *The Research of Interpersonal Conflict and Solution Strategies* (2016) describe the conflict as follows:

> It is negative when it leads to violence, undermines the communication relationship between the parties involved in the conflict, stimulates people to become uncooperative, or prevents the parties from addressing real issues or problems. However, the conflict can be a positive creative force, when it increases communication, releases stored feelings, leads to the solution of problems, results in the growth of the relationship between parties in conflict, or improves performance. (Bao et al 542)

Conflicts can be divided into two kinds; intrapersonal conflict, and interpersonal conflict. In his article entitled "Conflicts: Notes on 3 Types of Conflicts Psychology" (2015), Aman Sharma states that intrapersonal conflict, which refers to internal conflict, is occurred within the personality. It arises as a result of two or more motives or goals to be achieved at one time (5). E.I. Ross shows that the issues of modern and post-modern periods such as the feeling of anxiety, depression, confusion, or frustration lead a person to have internal conflicts like aggression, erratic behavior, addiction, and in extreme cases, suicide. As a result, anyone in this world seeks to find solutions to the conflicts that are caused by these issues (Ross 65).

The intrapersonal conflict has been remaining at the center of Freudian theory throughout its developments. From the earliest periods of psychoanalysis theory, conflict was regarded as inevitable, everywhere and essential implicated in the formation of symptoms and personality. For instance, Freud and his friend Josef Breuer (1895) regarded inner conflict as an essential factor in the progression of hysteria. Besides, WWI and WWII have caused psychological conflict for the soldiers. In fact, during WWI, soldiers have experienced symptoms and internal conflicts as "shell shock" and Post-Traumatic Stress Disorder. Consequently, understanding Freud's drive theory of instinctual urges is the key to understand intrapersonal conflict.

In the drive theory or model, internal conflict that is between the id and the ego (as well as the superego) is understood as an inevitable feature of the human condition. Anupriya Narsaria in an online essay entitled *What Causes Conflict In Our Minds? What Is Id, Ego And Superego* (2019) states that *"Conflict is caused by the workings of the Id, Ego and Superego. Id is the biological drive, superego is the moral compass, and ego acts as a mediator."* Freud remarked on the danger to the ego of instinctual demands. For instance, Freud explains that "what it is that the ego fears from the external and the libidinal danger cannot be specified; we know that the fear is of being

overwhelmed or annihilated" (qtd. in Christian xvi-5). Intrapersonal conflict can be traced in literature as "man vs. self" conflict.

On the other hand, interpersonal conflict occurs when a person is in opposition to another person. Therefore, it is considered as an external conflict. The sources of this conflict may be personal dislikes or personality differences between two or more people (Gareth and Jennifer n.pag.). This kind of conflict may be direct competition, like a gunfight, a robbery, or a more suitable conflict between two or more peoples' wishes. However, interpersonal conflict does not necessarily involve the exchanging of blows physically. The tension is already underlined by hostility or "cold" attitude towards one another (Nikolajeva 100). This type of conflict is traced in literature as "man vs. man" conflict.

In literature, the term "conflict" is originated from the Greek word "the agon" in Greek literature, specifically the Greek tragedy. The term "the agon" refers to an act of conflict between the protagonist and the antagonist (Abbott 55). The meaning is not far from the meaning of the term in the human condition. Since literature represents human conditions, the literary characters are seen as real human beings. However, conflict is an essential narrative device in any literary work due to its significant role in forming an effective personality in a character.

There are two types of conflict in literature. Internal conflict, or what is called "man vs. self" conflict, is occurred within the character's mind. Second, the external conflict that the character struggles against external powers such as another character, nature, supernatural, or technology.

The "man vs. self" conflict involves struggling between the character and the self (his conscience). It is the source of character significant growth in the story. Every character has an internal life in which he/she must fight his or her demons and either wins (resulting in a change) or loses (resulting in no change). Thus it is similar to an internal private war within the mind. Whenever a character wants to stop a particularly bad habit like smoking, drug use, alcoholism, sexual addict, and so on, he/she will find a negative power which prevents him/her to do so (Lamb 43). In this kind of conflict, the characters are facing a problem that must be solved with the best to their consideration.

As in light of what has been mentioned, conflict may also take the external form when a character, usually the protagonist, fights against something or struggles to overcome external powers. These conflicts add suspense feelings and reactions to the readers. External conflict occurs between the characters from one side and the environment or other characters from another side. There are some terms referred to the external conflict as "man vs. man", "man vs.

society", "man vs. nature", "man vs. supernatural", "man vs. technology", and so on (Jones n.pag.).

4. Psychoanalytic Psychotherapy: Terms and Techniques

Based on psychoanalytic theory and its thoughts and principles, psychoanalytic psychotherapy is one of the most prominent treatment modalities since 1900. Peter Barry et al., in their book *Beginning Theory: An Introduction to Literary and Cultural Theory* (1995) state that "psychoanalysis itself is a form of therapy which aims to cure mental disorder by 'investigating the interaction of conscious and unconscious elements in the mind'" (96). To show the importance of psychoanalytic therapy, Jonathan Shedler in his study entitled *That Was Then, This is Now: Psychoanalytic Psychotherapy for the Rest of Us* (2010) explains that psychoanalytic therapists were the first to explicitly treat the role of inner conflict or contradiction in creating psychological difficulties within the human mind (15).

Self-criticism can be a therapeutic technique if it is used in an equal way since it has both positive use and negative use. Self-criticism is defined as the act of pointing out one's perceived flaws which can be a healthy state to increase self-awareness and achieve personal growth, but it may also prove a barrier to one's self-esteem and peace of mind ("*Self-criticism*"). However, the overuse of self-criticism leads to some psychological issues like depression and anxiety. Self-criticism involves the process of the inner critic or critical inner voice. The inner critic is a concept that is widely acknowledged and used in self-therapy (Earley). Inner critic s defined as "a concept refers to an inner voice that judges, criticizes, or demeans a person whether or not the self-criticism is objectively justified" (Earley). To some degree, this concept is similar to the Freudian superego as inhibiting censor or conscience. An inner critic of a person may play an important role in shaping his identity and self-conception.

Throughout history, psychoanalytic psychotherapy is found to clinically help people to cope with their psychological problems. In some cases, a person does need a therapist for coping the psychological problems. In other cases, a person does not need a therapist due to his/her capacity to solve his internal problems. This is the role of self-therapy. Psychoanalysis enters into different fields of study; however, literature has a great part in this process. Literature offers good opportunities for psychoanalysts to interpret human behaviours. Writers of literary works may find a solution to their intrapersonal conflicts through gratification of their structure of personality, the id, the ego, and the superego.

This study deals with psychological novels whose protagonists suffer from psychological struggles. By his works, Chuck Palahniuk seems to have

experienced psychological issues such as insomnia as found in *Fight Club* protagonist. This impression gives the idea that Palahniuk's fictional characters have heartbroken throughout most of their lives. Palahniuk's aims at seeing the world through the character's damaged psyche.

5. Chuck Palahniuk, Life and Writing Career

Having French and Ukrainian antecedents, Charles Michael Palahniuk, an American novelist, was born in 1962 in Washington. In 1907, his ancestries migrate from Ukraine to Canada and then New York. He is well-known as Chuck Palahniuk. Palahniuk's unusual and nonstandard surname was given to him by his parental grandparents. According to him, the surname "Palahniuk" is a combination of two first names of his parental grandparents, Paula and Nick. His life is a long journey that full of harsh moments, especially what he experienced in his childhood.

Palahniuk's early life was full of social and psychological difficulties. Palahniuk's family life was complicated. His parents were in quarrels most of the time due to his mother's dissatisfaction with his father went away and spent time outside which led to divorce when he was fourteen. Then, he and his siblings were left by their parents after they divorced. They decided to spend the rest of their lives in their maternal grandparents' cattle ranch..Since then Palahniuk has suffered from several years of anxiety and insomnia, which he traces back to his childhood in acrimonious marriage (Keesey 2).

Palahniuk's works are mostly influenced by his life experiences. Raven Nightshado in his online article *In Chuck We Trust* (2004) states that for Chuck the short tale of his father, and the circumstances of his upbringing, led him to seek darker themes as habitually as a drug addict seeks a fix. Many encounters and observations of his friends during these years have found their place in his novels either as inspiration (e.g. — Project Mayhem in *Fight Club* is a reworked, more violent version of Cacophony Society in which Palahniuk participated). In addition, when Palahniuk's father, Fred, was a child, he witnessed from under a bed a horrible scene as his father shot his mother after a quarrel about over the cost of a sewing machine. His novel *Lullaby* (2002) is based on this actual incident.

Accordingly, Palahniuk hard moments put him in all inner conflicts and struggles as he became insomniac after his parents' divorce. Palahniuk cleverly uses some of these events as motives in his novels. Such psychological cases are traced in *Fight Club* as the protagonist suffers insomnia. Moreover, the idea of empowering masculinity in the novel may originate from his early "lack of masculinity" as his teacher's claimed (Keesey 3).

In his twenties, Palahniuk took two important steps that eventually turned out to define his future career paths. He began working as a volunteer escort for terminally ill patients, encountering death, and the cruel reality of the lives of people who inevitably approach death daily. This experience changes the way any person who perceives both living and dying. In this case, it inspired Palahniuk to use the cruel reality of support groups as an important structural element of *Fight Club* and later also of *Choke* (Keesey 3).

Palahniuk's writing style breaks the rules of traditional criteria of writing a novel. He adopts various techniques to highlight specific points. For instance, in an interview with Geoffrey Kleinman, Palahniuk mentions that he loves to write with verbs instead of adjectives. Moreover, the repetition of certain lines or phrases in the narrative is also one of the most common aspects of his writing style. Further, he uses dispersed chapters in his novels. Palahniuk style imitates the way that ordinary people communicate through using simple, straight sentences and a limited vocabulary enriched by technical terms that refer to the protagonist's field of interest. It also appears scattered which helps the reader get into the minds of a mentally ill person. With Palahniuk's works, one should keep in mind that they are dealing with the unreliable narrators, as the stories are told from the perspective of people who are not mentally stable. It challenges the interpretation and creates misunderstandings between readers and literary critics.

Palahniuk's narrative books based on a technique called *in medias res*. The term *in medias res* is a Latin term, meaning "into the middle of things". It is applied to the traditional narrative method, whereby the protagonist starts the story at some exciting point in the middle of the action to draw the attention of the reader before he then can explain events through flashbacks (Baldick 167).

The characters in Palahniuk's novels frequently involve into philosophical arguments and offer various strange theories and opinions which are sometimes misanthropic and mysterious about complex problems such as death, morality, adolescence, parenthood, sexuality, and deity. These characteristics are all labeled into literature genre of "transgressive fiction".

The term "transgressive fiction" refers to a straightforwardly modern and hurtful genre of literature. It includes taboo subjects such as sex, violence, drug abuse, and rape. Trasngressive fiction is defined as:

> A genre of literature that focuses on characters that feel confined by the norms and expectations of society and who break free of those confines in unusual or illicit ways. Because they are rebelling against the basic norms of society, protagonists of transgressive fiction may seem mentally ill, anti-social or nihilistic. (*transgressivefiction.info*)

Palahniuk's writing is branded transgressive by himself and by others. Palahniuk states transgressive fiction can be "loosely defined as fiction in which characters misbehave and act badly, commit crimes or pranks as a way of either feeling alive or as political acts of civil disobedience" (*Postcards from the Future* 03:15–05:21).

Reading the psychological experiences of an author mostly gives answers to several questions within any literary work. Certainly, one of the main principles of the psychoanalysis theory is that an obvious behaviour of a current personality is occurred due to past or previous experiences of this personality. In literature, this point is applied both in an author's biography, and in his fictional characters. Importantly, psychoanalysis theory aims at proving explanations for psychological conflicts, ambivalences, unresolved emotions, guilt, and so forth which are within any literary work. Thus, the authors usually trace their childhood traumas of family life, sexual problems, fixations, and so forth in their literary works.

6. An Introduction to *Fight Club* (1996)

Fight Club is the story of a man who struggles to find his way in his life. The protagonist is the narrator who struggles with his systematic and excessive consumerist life. Yet, he does not like these qualities in himself, and realises he needs to change, but he suffers. As a result, he unconsciously creates Tyler Durden as a split personality who is considered as his ideal alter ego. Tyler is literally the manifestation of the narrator's "man vs. self" conflict. By reading the novel, readers understand that the narrator's internal conflict is also between living a comfortable but boring life or one with more thrills. The narrator's psychological and intellectual conflict is to identify where he exists within the system, and then find a liberating space outside of it.

Fight Club gives the opportunity to take a step forward by criticizing the capitalist society's influence on the human mind. It points out the inconsistencies and complexity images of the late of the millennium. Readers of the present century feel as if the novel is addressing them despite the fact that the novel was published in 1996 which was the period of the emergence of Internet and marketing media. Thus, it can be applied to current life for its discussion of contemporary problems, especially the influence of marketing and advertising in the American capitalist culture. The novel is nothing but a reflection of the struggles of modern man in American society. The capitalist system forces people to spend on superfluous needs despite the difficulty of earning money. Thus, it makes the person's whole interest on his benefits without paying attention to others' emotional problems and their pains of isolation. Palahniuk

felt that pain of isolation after the incident of the camping trip. Hence, the novel criticizes the lives of American people who have become robots, lacking emotions toward other (Muhammad et al. 214-17)

Fight Club has been receiving two sides of critiques, praise and condemnation. For instance, comparing the novel to a Jonathan Swift satire, Amy Taubin argues, in an online article entitled *21st-Century Boys*, that it is an attack to the current consumerist worshipping society (16). Henry Giroux, in his article *Private Satisfactions and Public Disorders: "Fight Club", Patriarchy, and the Politics of Masculine Violence* (2001), is against the novel as he claims it promotes the hyper-masculine "warrior society" (17). Moreover, Matt Jordan in his article *Marxism, Not Manhood* describes the novel as a "narrative of a personal crisis arising from an apprehension of the modern world as corrosive of personal identity and in particular masculinity," it represents the acting out and fulfilment of fantasies that recover a masculine identity (372).

The novel is a good representation of the literary term "alter ego". The narrator's alter ego is named Tyler Durden who shares with him his body. Hence, they become two identities with different psychological characteristics in the same body. The narrator is a pointless and absurd character with no effort and has a meaningless life. Because of the social pressures like the boring routine of work, he develops this alter ego who is an opposite of him as he is powerful, hostile, abusive, antisocial, and resolute. Tyler aims to rebel against the ideology of American capitalist consumer culture. While the narrator is marked by depression, anxiety, and passive nature, Tyler has the characteristics of aggression, masculinity, and sexual desire.

The novel is considered as a transgressive fiction in which Palahniuk selected as a genre of writing in his early works, *Fight Club* and *Invisible Monsters* (1999). Transgression in *Fight Club* is multifaceted, which means that it is found first in the novel's prominent themes like masculinity, consumerism and violence. Second, in its narrative devices such as the stream of consciousness, non-linearity and unreliable narrator. Finally, in its language that is represented in the use of minimalist style and repetition.

6.1 Man vs. Self Conflict in *Fight Club*

To analyse *Fight Club* and its main characters by using psychoanalytic theory, it is important to tackle the social factors that affect the protagonist's everyday lives that lead him to live with compulsive psychological struggles. Sociably speaking, the impact of the society in the construction of human identity also takes a huge influence in shaping the narrator's internal conflict, for instance his feeling of being "feminised" by American consumerist society.

From psychological perspective, the narrator suffers mental illnesses like insomnia and dissociative disorders. *Fight Club* offers a psychoanalytic view of the protagonist's "man vs. self" conflict caused by life difficulties. However, the application of the psychoanalytic theories allows the researcher to deconstruct the characters' behaviours and the reasons behind these behaviours.

Sigmund Freud operates three separate consciousnesses: the id, the ego, and the superego that work together to construct people's behaviours (Cherry). Consequently, the relationship between the narrator and his alter ego demonstrates the interaction of these three terms together in the protagonist's psyche.

The ego, Freudian famous component of the psyche, is symbolized as "the reason and the common sense" (qtd. in Roald 50). Before Tyler's entrance in the narrator's life, the later was a "good person" as he admits later on "I used to be such a nice person" (*Fight Club* 98). This means that the normal conscious state of the narrator represents the ego as he is the reason part of the mind, a rational part of the conscious interaction with others in the public. An example to the narrator's rational mind is his conformity to the norms of society as a way to keep his unacceptable desires repressed. To do so, he seeks to satisfy his repressed wishes by what is available and appropriate way to the society, such as shopping. The narrator's act of shopping gives him a condition of relieving from his boring routine life. In fact, it has gone so far as to replace sexual desire with IKEA furniture. The narrator's ego is responsible for redirecting the impulses of the id to private area. This is obvious when the narrator changes people he knows as he comments" And I wasn't the only slave to my nesting instinct. The people I know who used to sit in the bathroom with pornography, now they sit in the bathroom with their IKEA furniture catalogue." (43)

Because of tendency for destruction and chaos, a psychoanalytic study of the text reads Tyler Durden as the representative of Freud's id while the narrator represents the ego. In this sense, the narrator imposes the reality principle while Tyler is a reflection of the pleasure principle. Within his unconscious state, the narrator creates Tyler as a way to project his personal problems such as the id's primitive and impulsive parts into society. The id in the form of Tyler is lashed out in increasingly violent ways. This shows the narrator succumbs to the social pressures that lead him to be a bad person. Tyler does things recklessly whether they are acceptable or not. For instance, Tyler does silly, little things as he always makes rash decisions, for instance, mending pornography into family movies, shooting people, and urinating in the food of customers in hotels as he is a waiter.

Any distinction between rational and irrational is not generated by Tyler. This fact is demonstrated in this line "Tyler had nothing to lose. Tyler was the pawn of the world, everybody's trash" (113). The narrator cannot unleash all of his desires in dreams due to his insomnia which has prevented him to sleep. As opposed to the ego, which is limited and constrained by the rules set by society, Tyler is "allowed" to do whatever he wants. Thus, the narrator's ego part of mind that has the control of the self is dominated by the id in Tyler's form. Tyler's influence is often expressed in his expression – he attracts people by speech and slogans. Tyler primarily wants the narrator to liberate himself from the power of the ego, which is to destroy him. Tyler wishes to control the narrator's ego and carries out his scheme to overthrow the social order. He challenges the narrator in certain suffering cases and lets him interact with his feeling until the end of the novel.

The superego is generally the acceptable part that refers to moral beliefs, and demonstrates whether a behaviour is ethically right or wrong (Yaman). The society and its norms and values are representatives of the superego in the novel. Besides, sometimes Tyler himself is also an example of the superego. The superego has an absolute influence over the ego, which makes it the huge enemy of the id. These norms and ethics shape any civilisation in which a person lives in. In the case of the narrator, Tyler aims to destroy it because for him it is the reason behind human emasculation.

According to Freud, one's superego has two forms, it can be his conscience and his ego-ideal. After the narrator loses full control of his id, all he can do is sit helplessly as things go wrong. All things seem horribly lost until the death of Robert Paulson, the man whom the narrator meets in the support groups, and name him as Big Bob. For the very first time since he unleashed his id, the narrator's conscience operates and starts to take control of the situation. The superego operates extensively when the narrator recognises that the society is getting violence and destruction through the Project Mayhem that has created by Tyler. The narrator is aware of the results of the Project Mayhem "the space monkeys in the Mischief Committee of Project Mayhem are running wild, destroying every scrap of history" (12).

In addition to this, the narrator feels guilty as his friend Robert Paulson is died because of the Project Mayhem. Robert Paulson is killed when the police think he hands a gun "One minute, Robert Paulson was the warm center that the life of the world crowded around, and the next moment, Robert Paulson was an object. After the police shot, the amazing miracle of death" (178). Through these lines, readers can feel the tone of the narrator's speech, he speaks with a tragic tone. The lines indicate the narrator's feeling of remorse after Big Bob was

killed. This remorse feeling is a representation of the narrator's conscience. He is sad because Bob was his friend whose hug was the narrator's favourite part in support groups' sessions.

Tyler is not the entire novel the representative of the destructive id that seeks to gratify itself, but sometimes he reflects the narrator's superego as he is his instructor, teacher, and mentor. Nevertheless, the narrator regards Tyler as his friend, idol, and his surrogate father. Tyler's father role model helps the narrator to be an experienced person. As a result, the narrator starts to acquire his true male identity. One of these events occurs after the first meeting between the narrator and Tyler. The narrator has lost his apartment due to the explosion. While he is calling, he repeats the words "deliver me" frequently:

> Oh, Tyler, please deliver me.
> And the phone rang.
> Oh, Tyler, please rescue me.
> Deliver me from Swedish furniture.
> And the phone rang and Tyler answered
> May I never be complete.
> Deliver me, Tyler, from being perfect and complete.
> Tyler and I agreed to meet at a bar. (46)

Through this event, there is an attractive image of how the narrator admires Tyler personality as he once loses the apartment by an explosion, he calls him to save himself. At this point, the narrator is in a struggle to find a solution to this miserable life. To do so, he relies on Tyler, his "father figure model". For the narrator, Tyler is a perfect sample of how man must be.

Part of Tyler's character represents a positive side to the narrator's mind. The narrator wishes to be like Tyler, he demonstrates this as he states "I love everything about Tyler Durden, …Tyler is capable and free, and I am not" (174). In Freudian terms, the narrator's wish to become like Tyler refers to what is called ego-ideal because Tyler is the inner image of the narrator as the latter wants to become. This quote gives a clear example of how the narrator is keen about freedom and wants to be a person like Tyler.

In addition, the narrator's praise for Tyler is due to Tyler's representation of attributes and emotions that the narrator has repressed and tries to hide them from his personality and his society. Tyler represents, in APA terms, the narrator's "failure to integrate various aspects of identity, memory, and consciousness" (526). These aspects contain the traits of personality that are recognised by the narrator as the negative side of the personality. Thus, he always prevents showing them.

Now, it is the time to tackle the "man vs. self" conflict's evidences within the novel. Reading *Fight Club* provides an astonishing twisted plot as there are

two different personalities within the main character, the narrator and Tyler. As mentioned earlier, Tyler is an idol and surrogate father to the narrator. This indicates that he sometimes functions as a critic to the narrator's consumption, to the weakness of his masculinity, and his "feminised" state. The first confrontation between the narrator and Tyler occurs when Tyler offers a fight with the narrator. The researcher asserts that this act is in itself a critique to the weakness condition of the narrator; the narrator has been never in fighting. To improve the "weak masculinity" state of the narrator, Tyler offers him a fight:

> ...Tyler said, "I want you to do me a favor. I want you to hit me as hard as you can."
> I didn't want to, but Tyler explained it all, about not wanting to die without any scars, about being tired of watching only professionals fight, and wanting to know more about himself. (52)

This request indicates that Tyler represents the superego by which the narrator is given life lesson to improve his identity. Through fighting, Tyler aims to free the narrator's masculine power just to feel the true self identity of the American contemporary man because of the restrains of his society. Besides, Tyler intends to make the narrator being ready to face death without scars. This is demonstrated when the narrator says "I didn't want to, but Tyler explained it all, about not wanting to die without any scars, about being tired of watching only professionals fight, and wanting to know more about himself" (52). However, the narrator agrees to hit Tyler, the narrator's "fist connected with the side of Tyler's neck" (52). In this case, the narrator is not involved in a violent fighting that may result in killing or murdering others, but a positive one. The narrator enjoys the fight where he relieves their masculine repressed emotions, and starts to gain his male identity. Though fighting, the narrator finds his repressed masculine emotions which are kept in the realm of his id. Tyler plays the role of the superego as he frees these emotions in an acceptable way.

Despite the fact that the narrator thinks that Tyler is a separate person, the truth is that from a general perspective, Tyler is the positive inner critical voice that emerges from within the narrator's psyche, signalling the narrator's weaknesses and urging him to recover his male identity that the society has stolen. The narrator subjects to Tyler's order because it is really useful as he enjoys the fighting and finds his identity. Nevertheless, thanks to Tyler, the narrator feels his masculinity for the first time ever.

Another good example of the narrator-Tyler conflict would be their contrasting feelings toward Marla Singer. Tyler reflects the narrator's id with a picture of a man and his powerful sexual desire to Marla. Tyler aims to gratify his sexual impulses by using "Marla's body" in terms of sexual gratification. On

the other hand, the narrator's ego exposes his admire to Marla. Thus, the narrator here represents the ego which is reasonable part of his mind. When Tyler sleeps with Marla, the narrator gets jealous. The narrator confronts Tyler in a conversation about Marla:

> Tyler and Marla, they were up almost all night in the room next to mine. When Tyler woke up, Marla had disappeared back to the Regent Hotel.
> I tell Tyler, Marla Singer doesn't need a lover, she needs a case worker. Tyler says, "Don't call this love."
> Long story short, now Marla's out to ruin another part of my life. Ever since college, I make friends. They get married. I lose friends. (62)

The narrator and Tyler are in a conflicted feeling over Marla, they start struggling for the dominance. In this sense, Tyler regards Marla as a sex object. This is what happened to Mrala, Tyler is incapable of love, and for him Marla is just a way to satisfy his sexual needs. This shows the power of libidinal impulses of the narrator's id (Tyler) and it indicates that the id aims to satisfy its sexual instincts without restricted to limits, or morals. When the narrator realizes Tyler's true manipulative nature, he can finally regain control and start a relationship with Marla. The narrator's ego aims to be fair towards Marla, he loves Marla. Tyler's part of the narrator's personality is the one who just wants to have animalistic sex with Marla, but the real self of the narrator wants to see the gentle side of life, and find happiness in others rather than destruction.

In this case, Tyler is no longer the superego part, but a clear representative of the narrator's id. The narrator talks to his id by the urging of his ego. The narrator here takes the role of the reasonable person who wants to stop the sexual unleashing of the id's impulses. It shows the narrator's beginning to have a conscience which helps to face Tyler. As the narrator's "man vs. self" conflict becomes at a high level, the two parts (the id and the ego) of his personality feel conflicted over Marla and start struggling for the dominance power.

The result of this conflict is that the narrator starts to be aware of his separate personality in the form of Tyler. Besides, he gains hints about the truth of Tyler Durden. However, it can be argued that the narrator creates Tyler within his unconscious mind to attract Marla. Sobral agrees that "Without Marla, however, there would be no Tyler. To overcome his paralysis, the protagonist conjures up a second identity, the charismatic Tyler Durden." (224). Nicola Rehling further proposes that "the narrator created Tyler to overcome his longing for other men and to allow him to sleep with women" (198). Thus, the conflict occurs over two powerful parts in his mind, the ego confronts the id.

In the light of what has been mentioned, the narrator character seems to live a horrible conflicted life. As with Palahniuk's other protagonists, the

narrator is a person that indeed needs to cure his internal conflicts and starts a new chapter in his life. Worth to mention, the narrator's always shows his desires to be a good person after the havoc he has made through his destructive id (Tyler). In addition, as ways to cure his psychological problems such as curing insomnia, being socialised as changing his alienated situation, he attends several support groups.

The narrator decides to rely on the psychotherapeutic techniques to free his psychological and social problems. As a result, one of the noticeable psychotherapeutic techniques is the support groups (also known as self-help groups). Ben Johnson in APA website defines it as:

> Group therapy involves one or more psychologists who lead a group of roughly five to 15 patients. Typically, groups meet for an hour or two each week. Some people attend individual therapy in addition to groups, while others participate in groups only.

In *Fight Club*, the narrator attends support groups therapy sessions such as blood parasites, colon, and testicular cancer support groups. Though he is not sick in any of these diseases, they provide a releasing realm for real emotional pressures. For the narrator, the group sessions represent a realm of freedom of emotion, cleansing, in Freudian term it is "catharsis". The idea of catharsis involves revealing the innermost feelings and behaviours that the person may fear and be ashamed of. It is a positive transference relationship between the person and the therapist. Through catharsis, the person can be free from his/her unconscious repressions such as anxiety, guilt feelings, and unconscious thoughts and strivings. Moreover, these repressions are transposed to the conscious mind (Slavson 38).

Self-therapy is among the psychotherapeutic techniques that are recognised in the novel. It starts when the narrator recognises that Tyler is no longer a mentor or an adviser, Tyler becomes his evil spilt that occupies his mind. For instance, in a conversation with Marla, the narrator explains the truth of Tyler. The narrator explains:

> Marla yells, "You shot the mayor's special envoy on recycling!"
> Tyler shot the mayor's special envoy on whatever.
> Marla says, "And you don't even have cancer!"
> It happens that fast.
> Snap your fingers.
> Everyone's looking.
> I yell, you don't have cancer either! (196)

At this point, the narrator makes it clear that he is not Tyler Durden. He explains that Tyler is he who has done the shooting act. This shows how Tyler controls

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the narrator's body as he represents the narrator's uncontrollable drives. Tyler reveals the uncontrollable radicalism, vitality, and violence as a result of the emotional repressions of the narrator with the adhering to social conventions.

The end of the novel shows the narrator's attempts in removing Tyler from his life. Tyler represents the negative power of the narrator's personality while the narrator's original personality is a positive one. These powers occasionally control the narrator's body. As Tyler becomes terrifying and too dangerous, the narrator is aware that Tyler must be stopped. This act in itself seems to be a sort of self-therapy because the narrator is finally full of awareness of the damage that Tyler has done.

> So Tyler and I are up on top of the Parker-Morris Building with the gun stuck in my mouth.
> We're down to our last ten minutes.
> The Parker-Morris Building won't be here in ten minutes. I know this because Tyler knows this. (203)

The narrator describes his whereabouts with Tyler, which also points to an earlier conflict between the two. The image of this conflict is illustrated by Tyler's urge to put explosives in this place of Parker-Morris Building. This also indicates the narrator's loss of control over his body by the destructive id. Then the narrator continues to describe this significant moment in his life. He is confronted with two difficult choices, either death, or he must lives with Tyler:

> The barrel of the gun pressed against the back of my throat, Tyler says, "We won't really die."
> I tongue the gun barrel into my surviving cheek and say, Tyler, you're thinking of vampires.
> We're down to our last eight minutes.
> The gun is just in case the police helicopters get here sooner.
> To God, this looks like one man alone, holding a gun in his own mouth, but it's Tyler holding the gun, and it's my life. (203)

However, the narrator shoots his cheek, thinking that this act will kill Tyler:

> And I pull the trigger. (205)
> Of course, when I pulled the trigger, I died.
> Liar.
> And Tyler died. (206)

This latest suicide attempt event ends abruptly. The narrator puts the gun in his mouth, pulls the trigger, and yet somehow he doesn't die. The researcher suggests that the narrator changes the plan at the last moment of pulling the pistol's trigger. Whereas Tyler aims the narrator to commit suicide through shooting himself, the narrator cleverly changes this situation and shoots his

cheeks as he thinks this act will kill Tyler. The bullet does not kill the narrator but leaves a hole in his cheek. This act makes him look "like an angry Halloween pumpkin. Japanese demon. Dragon of Avarice" (207). However, Lucy Hay (2017) argues that "In the book, the narrator's realisation that he can consciously control Tyler, but will only be rid of his malignant alter-ego with drastic action, leads him to blow a hole through his own cheek."

Palahniuk does not mention anything related to Tyler's permanent disappearance. This adds many interpretations to the narrator's future. Whether he will live with or without Tyler's existence, there is no answer. While Tyler seems to have disappeared from the life of the narrator, there is no evidence that this is permanent. The end of the novel has no indication of Tyler's permanent disappearance. However, it seems that the narrator takes, through the use of "I", the role of pulling the trigger of the pistol and shoots himself. His first reaction is that he immediately puts his death first over the "death" of Tyler.

The end of the novel has been interpreted by various critics and scolars. For instance, David McNutt in his essay "I am Jack's Happy Ending: Fight Club and Tolkien's Eucatastrophe", believes that "the narrator is not free from his delusions about Tyler" (100). Heike Schwarz in his book *Beware of the other side(s): Multiple Personality Disorder and Dissociative Identity Disorder in American Fiction* seems to agree with McNutt arguing that even though he shoots himself the protagonist cannot evade Tyler Durden (332).

In contrast, Jesse Kavadlo in his essay "The Fiction of Self-Destruction: Chuck Palahniuk, Closet Moralis" proposes that "though wounded and institutionalized in the book's final pages, he – and Marla – survive. Tyler does not" (8). Such different approaches demonstrate how difficult the narrator's mind is to be identified. Consequently, the text is interpreted differently according to the subjective emotions of the readers because it is created through the reader's interaction. This allows the author to control how the arbitrariness of the text is understood by a reader based on the conventions learned through reading (Lothe 19).

Conclusion

The "man vs. self" between the narrator and his alter ego takes two different sides. First of all, a positive one as Tyler represents, at first appearances to the narrator, a father model figure that guides him to be a more independent person and gives him his masculine identity. This is done as Tyler plays the role of inner critical voice that is, from a general perspective, the process of self-criticism. However, Tyler enters to narrator's life to recover the narrator's masculine identity. Ironically, Tyler eliminates the narrator's whole

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identity as he occupies his mind and thus over controlling his behaviours. This leads Tyler to the extreme enemy to the narrator's psych. This leads to the second side when Tyler threatens the narrator life, he becomes a negative power within his mind. Consequently, the novelist's message here is to give the consequence results of a man who fails to control and balance his psychic parts of the id, the ego, and the superego which have been clearly adopted by Palahniuk in *Fight Club*.

تطبيق تفسيرات التحليل النفسي لصراع الانسان مقابل الذات في رواية نادي القتال لتشاك بولانك

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الملخص

الصراع أمر لا مفر منه بالنسبة الى البشر. إنه جزء من الطبيعة البشرية. تعتبر الصراعات الداخلية على وجه الخصوص جزءًا لا يتجزأ من الحياة اليومية للإنسان. ان مفهوم الصراع الداخلي يعتبر أساسا لجميع تقاليد علم النفس ، بما في ذلك نظرية التحليل النفسي لسيغموند فرويد (١٩٤٢/١٩٢٣). تكتسب تطبيقات التحليل النفسي على الأعمال الأدبية أهمية في السنوات الأخيرة. لذلك ، تعتبر نظرية التحليل النفسي طريقة فعالة للغاية لتحليل صراع "الإنسان مقابل الذات" في رواية نادي القتال .

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