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The Awakening of instinct in Alasdair Gray's *Poor things*

Abstract

Through a Freudian perspective, this paper examines the psychological aspects of Alasdair Gray's *Poor Things* (1992), concentrating on the growth of the main character, Bella Baxter, in light of Sigmund Freud's structural model of the mind (id, ego, and superego). The novel's exploration of identity, sexuality, and unconscious impulses begs psychoanalytic interpretation, even though Gray never specifically recognized Freud's influence. The paper follows up the gradual awakening of Bella Baxter's instincts when it comes to satisfying her needs and desires. The paper breaks down Bella's development as it traces the instinct-driven impulses (id) to a mediated negotiation of desires and social restrictions (ego) and the emergence of moral awareness (superego). In addition, Gray's fragmented narrative style reinforces the psychological complexity of the novel by reflecting Freudian ideas of memory and repression.

Key words : id, ego, superego, Freud, desires, sexuality

الملخص باللغة العربية

من منظور فرويدي، تتناول هذه الورقة الجوانب النفسية لرواية "أشياء بائسة" (1992) للكاتب ألسدير غراي، مع التركيز على نمو الشخصية الرئيسية، بيلا باكستر، في ضوء النموذج البنوي للعقل عند سيغموند فرويد (الهو، والأنا، والأنا العليا). يستدعي استكشاف الرواية للهوية والجنسانية والدوافع اللاواعية تفسيراً تحليلياً نفسياً، على الرغم من أن غراي لم يُقر صراحةً بتأثير فرويد. تتتبع الورقة الصحوة التدريجية لغرائز بيلا باكستر فيما يتعلق بإشباع احتياجاتها ورغباتها. وتحلل الورقة تطور بيلا من خلال تتبع الدوافع الغريزية (الهو) إلى التفاوض الوسيط بين الرغبات والقيود الاجتماعية (الأنا) وظهور الوعي الأخلاقي (الأنا العليا). إضافةً إلى ذلك، يُعزز أسلوب غراي السرد المجرأ التعقيد النفسي للرواية من خلال عكس أفكار فرويد حول الذاكرة والكبت.

الكلمات المفتاحية: الهو، الأنا، الأنا العليا، فرويد، الرغبات، الجنسانية.

Literature review

What happens when someone is surgically resurrected from death but in an infant's brain, this is the topic of Alasdair Gray's famous novel *poor things* which led many to researchers to focus on it. while many has discussed the gothic elements and the cosmopolitan among many other subjects, few researches have focused on the psychological aspect of the novel from the point of instinctual drives. In his article, "The "Poor Thing" the Cosmopolitan in Alasdair



Gray's "Poor Things", published in 2008, Dimitris Vardoulakis When automaticity is linked to animal instincts and viewed as distinct from freedom, Dimitris Vardoulakis questions how it may result in freedom and world unity. In order to create friction between inner ideas and exterior acts, he suggests a novel approach to international politics that embraces this struggle. In Alasdair Gray's *Poor Things*(1992), a character is split between their inner and exterior selves to express this concept.

in another article that by David Leishman, published in 2013 titled , " True Nations and Half People: Rewriting Nationalism in Alasdair Gray's Poor Things", Leishman argues that political nationalism, in all its shapes, fundamentally tends to embrace a totalizing logic. This logic assumes the legitimacy of the national community and the shared experience tied to it.

In another study titled " The Things We Are": Alasdair Gray's Poor Things and the Science of Man "by Katrin Berndt, published in 2016, with a particular focus on its references to the natural and life sciences, The aim of this article is to examine the influence of Scottish Enlightenment philosophy on Alasdair Gray's novel Poor Things (1992). In a thesis by Claire Blomeley, published in 2017 entitled, " Authorship and authority in the novels of Alasdair Gray", Blomeley engages with the both the political and postmodern nature of gray's work using an approach that is metafictional which go with these two conflicting aspects of Gray's novels.

Hannah Tweed, published an article entitled "Poor Things: Parodying diagnosis in popular culture." In 2017 in which she states that Poor Things (1992) methodically analyzes how diagnostic terminology is evolving and parodies the issues that emerge when such diagnoses become commonplace. Tweed also draws attention to how Gray uses the novel to provide a humorous, anti-hierarchical critique of society standards, especially through characters with varying cognitive states and concentrating on topics like psychosomatic disorders and hysteria.

In an article published in 2020 , titled " The Art of Translating Alasdair Gray" Dominika Lewandowska-Rodak, explores the rendition the prose of Alasdair Gray in polish by focusing on the extra-narrative elements of his works. The author seeks to shed light on the hardship of translating such difficult narrative of this kind. While many has resorted to gothic elements, language, or politics among many other studies, this paper focuses on a side that has not been discussed yet, which is the psychological aspect of the novel in accordance to Sigmund Freud's personality theory.

1.1 Sigmund Freud's personality theory

The psychological theory known as psychoanalysis was created by Austrian neurologist Sigmund Freud and colleagues in the late 19th and early 20th centuries. This critique employed the ideas put out by renowned sociologists such as Carl Jung, Alfred Adler, Otto Rank, and most importantly, Sigmund Freud. Freud initially employed or developed it as a cure for neuroses, but he quickly extended it to explain a wide range of enlarged developments and behaviors throughout civilizations, including literature, mythology, religion, warfare, and



other arts. Both psychoanalysis and literature have been used to explain literature, and literature has also been utilized as a source for psychoanalytic ideas. (Hossain, 2017, p. 41)

Freudian theories have been used to analyze many literary works like D.H Lawrence's *sons and lovers* (1913) (Hossain, 2017). Freud's theories have also been used to analyze F. Scott Fitzgerald's *Great Gatsby* (1925) (Gholipour & Sanahmadi, 2013) it also has been used to examine Joseph Conrad's *heart of darkness* (1902)(Dekkiche, 2014). It has also been used to examine Vladimir Nabokov's *Lolita* (1955) (Khorasani, 2018) Among many others works which proves the applicability of this theory in literature.

Although he never specifically mentioned Freud as a direct influence, Alasdair Gray's work exhibit some possible influences from Freudian psychoanalysis, especially in his examination of identity, sexuality, and the unconscious mind. Psychoanalytic concepts of selfhood and repression are resonated in *Poor Things* (1992), which addresses issues of sexual liberty and manufactured identity (Schmidt, 2014). Though he was more obviously influenced by political theory, existential philosophy, and Scottish literary traditions than by Freudian psychology, Gray's intellectual influences were many. In contrast to rigorous psychoanalytic theory, his interest in the psyche seems to be more in line with general modernist investigations of consciousness (as seen in Joyce or Kafka) (Crawford, 2011).

When it comes to Gray, politics among many interests like locality and autobiography were his major focus. As said by as Alan McMunnigall in his observation on gray's politics as he describes it as an obsession in grays work. Another characteristic of gray's is his way of integrating himself as an author that he is totally autologous (Rhind, 2008, p. 9).

Many different writers and artists had a significant influence on Alasdair Gray. He was a fan of George Orwell, James Joyce, and Franz Kafka because their social criticism and experimental storytelling matched his own. Scottish authors, like Hugh MacDiarmid and Robert Burns, whose writings praised Scottish identity and culture, also served as inspiration for Gray (Crawford, 2011).

Gray's use of fiction does not lessen its dedication to depicting reality, claiming that '[t]he world which fantasy can only be a temporary alternative to seemed the world my imagination should tackle...though sometimes under a fantastic disguise'(Anon., 1994, cited in Rhind, 2008, p. 9). Gray's writing also functions as satire, a genre distinguished by the morally subliminal elements woven within a portrayal of reality Rhind, 2008, p. 13).

Gray uses visual arts to entice and give flavor to his novels and works that are integral to the main story of the work, An essential component of Alasdair Gray's writing is the visual art found in his novels. They influence how the text is interpreted and are more than just illustrations. Gray's reputation as a visual artist extends beyond his writing, which heightens the importance of mentioning art while talking about the author's function. One facet of Gray's author-function is his social role as an artist. His status as a renowned artist is highlighted by the novels' use of art. The graphics and fonts could be regarded as having authority and relevance in the text because they are the creation of an artist. Alasdair Gray's works feature



art in a variety of formats, such as book covers, character portraits, and title plates (Blomeley, 2017, p. 43).

Alasdair Gray was born On December 28, 1934, in Glasgow, Scotland. He was brought in a tough conditions as he was from a working class household. His family's suffering happened during an economic downfall period which had a significant impact on his perception on life and his artistic creations. His mother brought the love of storytelling. His mother worked in a shop while his father worked in a factory. while he was a student at Whitehill Secondary School, his artistic abilities flourished (Miller, 2005, p. 9).

Gray pursued studies at the Glasgow School of Art from 1952 till 1957, where mural design and painting was his main focus. His unique visual style which formally during his are school years. Also, gray started has become his blueprint of his literary works which was further developed to write in those years combining his literary and artistic passions into a vision that is creatively coherent (Schmidt, 2014). Alasdair Gray's novels has written plays, short stories and poetry but when it comes to the novel, Gray has published nine novels. Among many works, his most famous ones are : *Lanark* (1981), *1982*, *Janine* (1984), *Poor Things* (1992) and *Old Men in Love* (2007). These novels display high levels of intertextuality and the span of Gray's use of typeface and visual imagery(Blomeley, 2017, p. 3).

Instinct is something innate; it just happens on its own, without people's conscious awareness. Ducks instinctively follow their mother, and babies instinctively cry. Wilhem Wundt first used the term "instinct" in the 1870s to describe any recurring behavior. This concept prompted a study to enumerate around 4,000 human impulses. The idea of instinct had been honed throughout the years. However, Instinct is a term used by Freudian psychoanalysts to describe human motivating forces, or what we today refer to as "drives." (Akharman, 2015, p. 1).

When put under the microscope, Bella Baxter becomes an adventure enthusiast where she tries to explore not only the world around her but her body around that world and how to act and react in each situation based on her personality.

When it comes to thinking of the ultimate experimental prodigy in psychological thinking, everyone must bow down to Sigmund Freud. In psychology, Sigmund Freud was the most significant figure. In addition to being the first to propose psychoanalysis personality theory, he was the originator of psychanalysis (Zhang, 2020, p. 229). Psychoanalysis is a clinical approach to treating psychopathology, and psychoanalytic theory aids to understand individual's personality and personality development. With the help of his mentor, Josef Breuer, who cared for a patient named Anna O., Sigmund Freud refined his psychoanalytic approach. While taking care of her sick father at age 21, Anna experienced inexplicable symptoms such as a chronic cough, trouble speaking, and eventually muteness, ultimately communicating exclusively in English. No physical cause was identified for her immobility, spasms, hallucinations, tunnel vision, and refusal of water following the death of her father



Freud and his friend managed to alleviate Anna's symptoms. Her symptoms had no physical cause, therefore Breuer diagnosed her with hysteria. Anna's water aversion was explained by memories of painful experiences, such as witnessing a dog drink from a glass, under spontaneous hypnosis. Known as "catharsis," this emotional release helped her symptoms. In a subsequent work on hysteria, Breuer and Freud connected it to suppressed traumatic feelings. They were able to effectively treat Anna's problems by letting patients express these feelings (Sibi, 2020, pp. 75-76).

Freud compared the mind to an iceberg, where the unconscious, which contains suppressed memories and thoughts, is concealed beneath the surface and only ten percent (the conscious) is visible above. The id, ego, and superego are the three components he identified in the mature adult mind. Primitive needs and desires drive the id, which has its roots in the unconscious and functions on the pleasure principle. The id and reality are mediated by the ego, which operates both consciously and unconsciously and is guided by the reality principle (Smith, 1988, p.117). Freud compared the relationship between the ego and the id to that of a charioteer and his horses, where the charioteer gives direction and the horses supply the energy and drive. (Zhang, 2020, p. 229).

The moral compass is the superego, represented by the conscience, which people already formed in their early childhood. The interaction of the id, ego, and superego shapes a person's personality and behavior, which is reflected in how they behave in social situations and interact with others. The core idea of Freud's personality theory is the Id, Ego, and Superego aspects of personality which ignites action and stimulate various sensations. (Zhang, 2020, p. 229).

2.1 The awakening of instinct in Bella Baxter's personality

A Frankenstein-styled story occurs when 25-year-old Bella Baxter (later known as Victoria Blessington and Victoria McCandless) attempts suicide while eight months pregnant after fleeing an oppressive upper class Victorian marriage. She is saved by a crazy surgeon, named Dr. Godwen Baxter. In order to have a companion for himself, the man maintains her body in a cellular state and then substitutes her unborn child's brain for her own which creates Bella Baxter, a surgically remodeled female with the brain of an infant

This novel holds some similarities with Mary Shelley's *Frankenstein* (1818) as it deals with super natural elements represented by the fact that Bella is created in a lab and giving awareness by replacing her mind with the mind of her unborn child. It is similar to the way Mary Shelley's *Frankenstein* (1818) is styled as it deals with a scientist named Victor Frankenstein, a scientist who reanimates dead tissue to create a living person, is the protagonist of Mary Shelley's *Frankenstein* (1818). After being shunned by both his creator and society, the creature turns furious and targets Victor for retribution. Torn between rage and remorse, Victor pursues the beast across Europe as the story progresses. The novel examines themes of loneliness, ambition, and the fallout from playing God which is the same with *Poor Things* (1992). (Hashemipour & Kesgin, 2020, p. 533)



But unlike merry shelly *Frankenstein* (1818) which ends in a more positive note as Bella becomes fully aware of her past and plans and becomes in full control of her body. The story of merry shelly *Frankenstein* (1818) ends tragically for both Victor and the monster, and it serves as a warning about the need for compassion and unbridled scientific ambition

Alasdair gray's *poor things* (1992) begins with the author introducing the story written by Dr. Archibald McCandless who is a health officer from Scotland. According to the introduction, the text is based on a manuscript by McCandless, who is said to have passed away in 1911, and on actual events. It explains how historian Michael Donnelly saved the manuscript after discovering it amid trashed papers. The introduction also states that Glasgow's history, during the 1970s redevelopment was being lost. Donnelly however, pocketed something amongst the heap of papers, an old book which reads: "EPISODES FROM THE EARLY LIFE of a SCOTTISH PUBLIC HEALTH OFFICER/Archibald McCandless M.D./Etchings by William Strang/GLASGOW: Published for the Author by ROBERT MACLEHOSE & COMPANY Printers to the University 1909." (Gray, 1992, xi).

The first chapter is entitled "making me" where Dr. Archibald McCandless talks about his medical journey and his overall struggles and his encounter with an eccentric doctor, named Godwen Baxter who had a intimidating appearance whom represent an integral part of the novel. The reader, through the appearance and weird eccentric behavior of Dr. Godwen realizes the abnormality of the novel as it starts to take a more gothic turn, with his description as someone who has a deformed face or figure. Godwen talks with Dr. Archibald McCandless about Bella gradually, introducing her as some one extraordinary whom Dr. Archibald McCandless must meet.

The reader gets to meet Bella for the first time just like Dr. Archibald McCandless, in the chapter entitled, "Making Bella Baxter", where Bella is described as being a former suicidal person who jumped into the river of Clyde tying her wrist with an articular filled with stones. She was found by a fisherman that is paid to fish out dead bodies from the river. He explains that she was pregnant and young. Godwin took her body and transplanted her infant's brain instead of her damaged brain:

I cleared her lungs of water, her womb of the foetus, and by a subtle use of electrical stimulus could have brought her back to self-conscious life. I dared not... I kept the body alive at a purely cellular level ... For years I had been planning to take a discarded body and discarded brain from our social midden heap and unite them in a new life. I now did so, hence Bella." (Gray, 1992, pp. 33-34).

Bella is born with instinctual muscles movement that remembers how to walk and move but is not that sufficient in speaking, just like a baby. Bella is both a medical experiment and a new human being, free from the memories of her former existence, according to this *Frankenstein*-like narrative.

At numerous pivotal points in the novel, Bella Baxter's id or her primal impulses, urges, and pleasure-seeking tendencies comes to life. According to Freud, the id is the aspect of the



psyche that is motivated by impulse, instant enjoyment, and disregard for norms or consequences. For a large portion of the novel, Bella represents this state, possessing the mind of a kid in the body of an adult as stated by Freud, "We shall now look upon an individual as a psychical id, unknown and unconscious, upon whose surface rests the ego, developed from its nucleus the Pcpt." (short for Perceptual-Conscious System or Pcpt.-Cs.). (Freud, 1923, p. 24). The first human attraction towards a male beside her maker, was when she met Dr. Archibald McCandless, for Bella he ignited her instinctual emotion, which was noted by Godwin , as he states

You did not notice it, McCandless, but you attracted Bella. You are the first adult male she has met apart from me, and I saw her sense it through the finger tips. Her response showed that her body was recalling carnal sensations from its earlier life, and the sensations excited her brain into new thoughts and word forms. (Gray, 1992, p. 36).

Bestowing to Freud, desire originates primarily from the id and then interacts with the ego. As stated by Lapsley and Stey (2011), "The sexual instinct is thus an organization of component instincts that takes the adult form only at puberty, and it is decisive for understanding the etiology of neuroses." (p. 3). Bella becomes attracted to McCandless, she let her body take over giving rise to her instinct which overrides her reason and logic. Throughout the kid's three developmental phases, the id provides psychic energy that helps the child grow into an adult. They are infantile sexuality, latent period, and genital stage. Sexual psychic energy is explicitly referred to as libido. Throughout the stages of growth, it takes on biological, social, and psychological manifestations. The sexual instinct experiences a more or less severe failure during developmental processes, which is to go through specific developmental stages known as instinct fixation. Since these obsessions define specific traits of the individual, they will have major repercussions in later life. (Sibi, 2020, pp. 78).

In another chapter, titled "the engagement" Bella becomes independent and wants to take full control of her body seeking relationships on her own terms,

I am a very romantic woman who needs a lot of sex but not from you because you cannot help treating me like a child, and I cannot CAN NOT treat you like one. I am marrying Candle because I can treat him how I like." (Gray, 1992, p. 53)

Bella surrender to the id in her personality and favors her desires neglecting all the discrete moralism of the Victorian era. While in chapter ten, titled "without Bella", where McCandless are frustrated from her unbound behavior, which he chooses to discuss it with Godwin Baxter instead of Bella, as he explains that once a man attracts her, she would flee with whom ever entice her emotions and instinct, "My main fear is that someone who interests her more will attract her into an adventure we cannot imagine." (Gray, 1992, p. 69). He goes on as he explains that she thinks that she should get everything she desires:

'Her worst fault,' I said ... "is her infantile sense of time and space. She feels short intervals are huge, yet thinks she can grasp all the things she wants at once, no matter how far they are from her and each other (Gray, 1992, p. 70).



As shown Bella sense of id is strong to the point that the id has no mediator that can be balanced with the ego, instead the id or the primitive desires are direct and straightforward aggressive in its appearance. She is unable to comprehend long-term effects because of her id-driven obsession with the present. While true, Bella's id is strong but it does find moments of stabilization with logic and reason which gives pathway to the ego to mediate the desire between acts and limitations. As stated Sibi(2020), Individuals' id gives rise to their ego during infancy. The goal of the ego is to safely and socially acceptably satisfy the needs of the id. The ego functions in both the conscious and unconscious mind; unlike the id, it adheres to the reality principle (p.77). even though Bella primitive urges are strong, she nevertheless is aware of what she is involving herself with, as Dr.Godwin affirms Dr. Archibald McCandless, when he expresses his fear for her choices, that Bella does lack human experiences, she never the less is aware of her choices which means she does not impulsively acts rather than evaluate, " Wedderburn is her first major decision but she has no delusions about his character."(Gray, 1992, p. 69). As Freud states that the libido is rather curved towards the id while the ego gathers enough powers to enforce itself upon the id :

all the libido is accumulated in the id, while the ego is still in process of formation or is still feeble. The id sends part of this libido out into erotic object-cathexes, whereupon the ego, now grown stronger, tries to get hold of this object-libido and to force itself on the id as a love-object. (Freud, 1923, p. 46).

Her rational sense evolves more that she becomes aware of the society, when Baxter asks "what the scullery maid and the master's daughter have in common," Bella replies with an answer that affirms her understanding of the social constraint as she answers that, "Both are used by other people I said. "They are allowed to decide nothing for themselves."(Gray, 1992, p. 263). Bella uses her logical thinking and is fully aware of the shackles that bid women and acknowledges the limitations enforced by the Victorian society. The ego function from the id, when the id wants to be satisfied but remembers the limitation of its wishes. As stated by Lapsley and Stey (2011), That due to the direct impact of the outside world, the ego develops as a modification of the id. In the sense that it controls libidinal drive energies to ensure that gratification aligns with the demands of reality, it serves as the personality's administrative lookout. It possesses a variety of defense strategies that can redirect, suppress, or change the expression of irrational or prohibited drive energies. It is the epicenter of reason, reality-testing, and common sense (p. 1).

Bella's ego crystalizes in the end, as doctors were introduced to her evaluate her and set their final assess on Bella, which they share with Dr. Archibald McCandless, that Bella is a fully Sane woman, "she is sane, strong and cheerful, with a vigorously independent attitude to life... her balance, sensory discrimination, recollective and intuitive and logical powers are exceptionally keen" (Gray, 1992, p. 222). As Bella becomes more a ware of what the real world is, she starts to understand the suffering of women, in the extract above, she is not only turning to her ego, but she gives a chance to her superego to manifests its self in her, by understanding how women are treated in the world.



As stated by Juan Wang (2020), The superego, the highest authority in the personality, stands for self-idea, societal norms, and conscience. Acting on the good principle states that its purpose is to control the id and restrain the ego's instinct (p. 78). While Bella's ids are strong and definitely are apparent, she never the less manages to show independence and awareness when it comes to her relationship with Duncan Wedderburn, she feels enticed to just go on an adventure with him, which offered her the chance to explore her sexuality thus satisfying her primitive desires, but along the lines of being with him, she realizes that he is selfish, and not a good man, which was clear to Godwin but not to Bella, as he explains, when Dr. Archibald McCandless, asks him where was Bella at, Godwin explains that she is with the worst man possible, and she is going to elope with him no matter what they tell her. However, when Bella starts to mingle with few educated well cultured friends, as Wedderburn gambles his money away, she starts to realize that Wedderburn is not a correct choice for her thus her id starts to wear off and her ego and superego starts to kick in. This gives her signs that she should hold her urges and not surrender to whomever is offering company. All of it is written in a message where Wedderburn compares Bella with Helen of troy, cleopatra, and many other horrible women, eventually calling her a demon, "white Daemon who destroys the honour and manhood of the noblest and most virile men in every age"(Gray, 1992, p. 94). In another message to Dr. Archibald McCandless sent by Bella, she exclaims that Wedderburn is not interested in holding hands nor to chat about their past, she acknowledges that woman need to be with man such as Wedderburn to realize that Wedderburn does not represent the ideal idea of love, " Women need Wedderburns but love much more their faithful kindly man who waits at home." (p. 108). Bella her becomes fully aware that love is much more than lust and desires, rather it is a sacred commitment vowed by two people, thus she manifests both rejection for primitive desires and she prefer a relationship that is built in hully matrimony under god's eyes thus realizing the morality behind love and marriage which is a clear sign of the superego manifestation. In the letter Bella explains that she is not selfish and that she is changed, " God, do you read the change there is in me? I am not quite as selfish as I was." (Gray, 1992, p. 108). In her conversation with a man named Harry, Bella sends Dr. Godwin Baxter a message explains that Harry teaches her facts about the world but he looks at it in pessimistic way while he acknowledges to like the very pessimism that the world is filled of, saying that being bad is necessary:

Harry is bad because he enjoys how cruelly folk act and suffer, wants to persuade me bad is needed. If he succeeds he will have made me bad too. I listen to him because I need to know all he knows... all the things I must change, so had better note down." (p. 154).

In her message, Bella confesses that even though all what harry saying is bad and she must not have the same ideology, she never the less listens because she feels compelled to do so to inflict some change which in turn show that the moral compass of her personality has tilted to inflicting change. She feels that morally she is responsible for the world misery and wants it to be better which very much differs from the selfish way she used to think off, as she wants to take the role or the rescuer instead. She eventually joins a prostitution campus, and after a while of earning money in this way, she chooses to return to London and become a doctor like her caretaker Dr. Godwin Baxter. This gives her a job that conforms to Victorian morality,



even though women were more often housemaids or wives than doctors. She also chooses to have a respectable name for herself rather than her previous occupations, demonstrating strong superego traits.

Bella's instinctual journey starts with a desire for instant gratification, which she satisfies by exploring her sexuality. She then mediates and balances these desires and wishes to have a more wise and logical judgment, which she demonstrates when she ends her one-night stand with Duncan Wedderburn and realizes that her first love, Dr. Archibald McCandless, is the one who could offer true love because he is more sincere and humble. By the conclusion, Bella is obsessed with making the world a better place and exhibits selfless behavior that is balanced and well-structured rather than driven by primal desires.

Conclusion

Instincts are something innate and can be taught however, Freud's theory of personality has taken the instinctual factors of human beings as something motivated by desires or motives. Alasdair Gray novel, *Poor Things* (1992) the subject of rebirth, where a woman commits suicide and then is resurrected by a mad doctor. After the rebirth, her initial behavior tilts to the complete surrender to the instinctual urges of the primal motives, then after exploring her identity, sexuality and knowledge, she becomes more in tune with her ego and superego, where she leaves everything that once stimulates her primal desires to settle for a more realistic and moral aim. Her moral compass transforms three hundred sixty percent as she wishes to inflict a better change in the world and to have a name for herself amongst the debris of her past life. Bella's behavior has shown great inflection over time, but she nevertheless controls her behavior and instinct matching every state of motives Freud's has written about in his personality theory

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