

Tuketim kulturu perspektifiyle mekansal bir okuma: Dovus klubu degerlendirmesi

A spatial reading from a consumer culture perspective: Fight club assessment

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Ozet

Dovus klubu hikayesinde, tuketim kulturunun icinde hapsolmus bir karakterin, bu kulture karsi anarsi ruhlu bir karakter ile tanismasiyla baslayan degisimi anlatmaktadır. Hikayede yaratıcının gözünde modern zaman insanının yansımalarının, uclarda bir yaşam deneyimi ve yaşadıkları anlatılmaktadır. Hikaye Anlatıcı karakterinin okuyucu ve izleyiciye aktardıkları üzerine ilerleyen bir kurguya sahiptir. Hikayede baş kahraman anlatıcı ve içinde bulunduğu mekanlar, tüketim kültürü temeline dayalı ve eleştirel bakış açisi ile sunulur. Bu eleştiri başlarda mensubu olduğu kulture Anlatıcının tanistigi ve bu kulture oldukça aykiri kişilige sahip Tyler Durden'dan sonra uzaklaşması ile olmaktadır. Hikaye Anlatıcı üzerinden Tyler Durden öncesi ve sonrası olarak bakış açıları değiştirmektedir. Film ve kitap arasında farklılıklar bulunsa da temelinde aynı metin ve kurguda işlenmekte, Film yazar tarafından film hikayenin geliştirilmiş bir versiyonu olarak yorumlanmıştır. Bu anlamda iki ayrı üretimin ortak bir bütün olarak bakılması ve çalışma da kitap ve film ortak birer okuma aracı olarak kullanılacaktır. Bu çalışmada kitap ya da film okuma analizi, film kitap arası karşılaştırma gibi olmanın ötesinde, mekanlar ve mekanları okumak üzerine bir çalışmadır. Çalışmanın butunünde hem kitap, hem de filmde geçen ortak yada farklı mekanlar bir arada ele alınacaktır. Bu anlamda 2 ayrı sanat dalında; edebiyat ve sinema üzerinden; butunlesik bir analiz yapılacaktır. Bu ele alista Mekanlar ve anlatıcı karakterinin mekanlar ile ilişkileri hedefli bir okuma yapılması amaçlanmaktadır.

Anahatar Kelimeler: Chuck Palahniuk, Dovus Klubu, sinema, Edebiyat, Tasarım, Tüketim kültürü, Modernizm, Mekan.

Abstract

In design readings, the relationship between place and the user of place is quite strong. Feelings that the user has against the place are considered as subheading not only in philosophy of place but also in other philosophies. It is much more powerful to establish this relationship especially on the basis of material-based philosophies, such as consumption culture. *Fight Club* was written by Chuck Palahniuk in 1996, and was filmed by David Fincher in 1999. The fact that the fighting club has two different interpretations creates a coherence produced in two different branches of art, supported by the author as opposed to creating a situation of inconsistencies and negativity between them. The story of *Fight Club* tells of the change

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of a character trapped in the consumption culture that began when he was introduced to a character with an anarchy spirit against this culture. In this story, the main character narrator and its places are presented with a critical point of view based on consumer culture. The *Fight Club* book and film tell the story of modern times man's reflection, life experiences at the end and lives trapped within the culture of consumption in the eye of the creator of the story. The story is based on what the narrator character conveys to the reader and the viewer. In the story, the main character narrator and the places are presented with a critical point of view and based on consumer culture. This criticism is done while the narrator goes away from the culture which he is a member of after meeting Tyler Durden, who is quite contrary to this culture. The story changes through the narrator, with the perspective of before and after Tyler Durden. Although there are differences between the film and the book, both are based on the same text and fiction and the film was interpreted by the author as an improved version of the story. In this sense, two separate productions will be considered as a whole and the book and the film will be used as a common reading tool in this study. This is not a study on reading analysis of a book or a film or comparison between a film and a book, but a study on reading places and spaces. In the whole study, both common and different places in the book and the film will be discussed together. In this sense, in two different art branches; through literature and cinema; an integrated analysis will be conducted. With this approach, it is aimed to make a targeted reading of the places and the relationships. The aim of this study is to make a reading of the relationships of the Narrative character with places.

Keywords: Chuck Palahniuk, *Fight Club*, cinema, literature, design, consumer culture, modernism, place

1. Introduction

In the thoughts of 'Theodor Adorno', although popular culture is dominated in a country by the imposition of the cultural industry specific to capitalism rather than the core values of a popular society, in my opinion, it is of great importance in terms of showing the various inequalities, intellectual shortcuts and their functioning mechanisms in that country and society (Ormeci, 2008, p. 7).

In this context, determining any situation on a product belonging to popular culture and conducting an academic study on popular culture products provide an advantage in terms of the scope of the research area and the audience it can reach.

Based on this advantage, a review will be made on the '*Fight Club*' written by Chuck Palahniuk in 1996 and adapted into the movie by David Fincher in 1999.

1.1. *Fight Club*

Fight Club, written by Chuck Palahniuk in 1996 and filmed by David Fincher in 1999, is a story of the character of the narrator, who has been taken prisoner by the consumption culture and survives in the consumption-based system that modern life imposes on him.

While the narrator hates his life and is a mentally depressed character who fights insomnia problems, he first starts death therapy groups with the advice of his doctor. While these groups take the unhappiness in their life from him and somehow bring them to peace, they are turned upside down with the arrival of Marla Singer, who came to groups like him without being sick.

She meets Tyler Durden during her rebound insomnia problem. Tyler Durden enters her life as a saviour who attacks this fake world the narrator is in, in his own way. This relationship grows stronger and progresses until the birth of the first fight club and then chaos projects.

With Marla Singer's return to the narrator's life, the increasingly aggressive actions of fight clubs, the surprisingly true identity of Tyler Durden and the narrator's efforts to get rid of him, the narrator's life begins to turn upside down and collapses again.

Fight clubs, which is presented as a social criticism in which the narrator character describes his experiences with his own narrative, has been involved in many academic studies before. Many academic researches and books seem to be based on the sociological and consumer culture as a criticism of the consumer society in the general tendency against the fight club. Previous studies about the fight club will be mentioned in this study, and while the researches are mentioned, this

study will also look at the fight club from a different perspective. During the study, the examinations made against the places in the story will first be on the characters. The concept that the 'home' the narrator lives in has changed after meeting / transforming Tyler Durden will be examined. Then, based on the fact that the two characters are a single character, the narratives of other places in the story will be looked at.

2. Characters and their relationship with places

2.1. Narrator

The narrator, the film's criticism of the consumer society, is in the role of an ordinary human being consumed by the system. In the role of the narrator, he is an ordinary person.

The description of the role of the narrator has consumption-oriented criticisms, going as far as saying that he is a machine. As in the words of Ongur (2011, p. 26), 'He is a machine'. 'Is an anonymous, anonymous, directionless person who replaces the muscle power after the industrial revolution, can do simple calculations other than himself. It can be easily consumed. A new one may be replaced. There is nothing that separates him from others'.

2.1.1. The office where the narrator works

In his role in this whole system, he has certain expressions in the environment he works in, both with the words of the narrator and the frames conveyed to us by the film.



Figure 1. The office where the narrator works

The narrator says the following words about his office, where he met the fight club and continued regularly until the time he changed his life, only worrying about making money for himself:

Actually, there is no window in my room. The outer walls are all floor-to-ceiling glass. There are blinds everywhere. There are industrial, light, grey carpets everywhere. Where my personal computer connects to the network, it is spread out like small tombs and monuments on the carpet. Everywhere is a maze of office spaces surrounded by fabric-covered plywood panels.

Glass walls replaced the exterior walls. The cold grey carpetflex floor is similar to the modernist building, the glass house.

Also with the maze analogy, points without an entry and exit. Same areas everywhere (Palahniuk, 2001, p. 122). 'Where Le Corbusier works is a definition of modern office, similar to the modern home definition. I took the Paris-Milan Express and the Orient express several times between 1922-1923', as in the definition of modern house by LE Corbusier as quoted by Shumen. 'I had a house plan in my pocket. A plan without context. In the words of "the plan of a house looking for its

ground”, the offices, which are now beginning to become de-identified, with the space moving away from static thoughts’ (Sumnu, 2018, p. 97).

The feeling of sameness, which is the inevitable end of structures without identity, which Le Corbusier proposed as a solution, is similar to what the narrator feels in his office. The identityless and soulless structures of modern offices are similar to each other as the feelings they give to the narrator. He tells that each unit feels the same while seeing the partitioned areas inside the office, by pressing on it with a maze analogy.

Along with modernisation, the separation in the relationship between place and subject, the sense of placelessness, the breakdown of the individual’s place in the traditional world and the relationship with the people there also reduce the feelings of continuity, familiarity and trust (Auge, 1997, p. 19). The narrator’s relationship in office life and what he felt for himself is a result of this no-place concept. The unhealthy nature of the art work being produced according to its place and acting with modernisation, which underlies the concept of no-place, poses a problem in architecture (Auge, 1997, pp. 17–18). The basic problem of the concept of no-place is that the buildings, which are independent from the conditions of the place where they are located, are able to reproduce the forms that repeat everywhere, reducing the place to only its physical reality and reproducing the spaces in accordance with the economic expectations of the period in which they are located (Auge, 1997, p. 22). The problem experienced by the narrator in his office is the underlying problem of the basic sense of alienation.

In the story, housing is so soulless and functional that it can be explained in terms of the place of residence, not as internal as the concept of home.

2.1.2. Home of the narrator

2.1.2.1. *The meaning of his home and contents for the narrator.* Nohl mentions that Walter Benjamin’s personal objects chapter in his book *Berlin Childhood around 1900* had a deep feeling for his writing desk. ‘The desk is no longer just a personal object here. Benjamin gives him a lively identity ...’ and in the continuation of the chapter he mentions, ‘the writing desk is also a barrier against anything that might mislead Benjamin’s own thoughts’ (Nohl, 2018, p. 175). The house that the narrator sees as the Zen cave is like the soothing wall view that will deflect Benjamin’s own thoughts.

According to Georhe Herbery Mead, ‘things do not only reflect their individual identity, but can also be an indicator of society’s expectations for them’ (Nohl, 2018, p. 17).

‘The thing can also represent the expectations of the social group in which a person lives’....

‘The interior architecture of the apartment flats represents the actions that society expects from the individuals’ (Nohl, 2018, p. 182). In this context, the narrator tries to keep up with the society he lives in and is isolated, while building his ideal home.

His connection to all these objects and his home resembles Baudrillard’s (2018, p. 16) obsessed gadgets (gadget means new and entertaining, often without a useful function). Just as he describes when he describes people in abundance, he is surrounded by OBJECTS rather than by other people as in all times (Baudrillard, 2018, p. 15).

Modernists believe that architecture plays an important role in achieving the prosperity of society as a whole. In developing the so-called machine aesthetics approach, they claim that it can be conceived that a certain degree of excellence can be achieved in architecture, particularly in residential architecture (Coastes, 2010, p. 174).

Le Corbusier is about the modern house type. ‘We have to create a mood for mass production. If we can extract static thoughts about the home from our hearts and minds and look at the problem critically and objectively, we will have reached a home appliance with a healthy morality

and very beautiful, which is a mass-production house' (Coastes, 2010, p. 3). It always makes him unhappy and annoyed. He tries to suppress this unhappiness and dissatisfaction with the consumption culture and gets more and more into him. As a result of all this, the narrator needs to create Tyler Durden. Consumption tiring and the narrator's insoluble sleep problems make his life a little more unliveable. Anlatıcının hali Boullard'ın tüketim kahramanlarının, tüketimin süreci ve fırsatları esitlemek ve toplumsal rekabeti azaltmak yerine onu arttıran bu hircin yapısı altında ezilmesine benzemektedir. Tüm bu yorgunluk fiziksel bir yorgunluk değil ruhsal bir çöküşün etkisidir. Bu ruhsal yorgunluğun etkileri olarak uykusuzluklar, migrenler, patolojik sismenlik ya da istahsızlık, gucuzluk ya da kompulsif asiri etkinlikler görülebilir. Tüm bu semptomlar birbirine zıt olsalar da birbirinin yerine geçebilir. Bu semptomlar bu yorgunluğun etkisi olarak tüketicide görülebilir (Baudrillard, 2018, p. 237, 239). Tüm bu tüketim ve modern hayatın kişiye sunduğu bu imkanlar Anlatıcıyı tatmin etmekten öteye yormuş ve biktirmiştir. Dayanılmaz durumun ardından tüm bu kültürel bağlarından kurtulmak için, ona sunulan bu sistemi, alt kimliğinden yarattığı Tyler Durden ile yok eder.

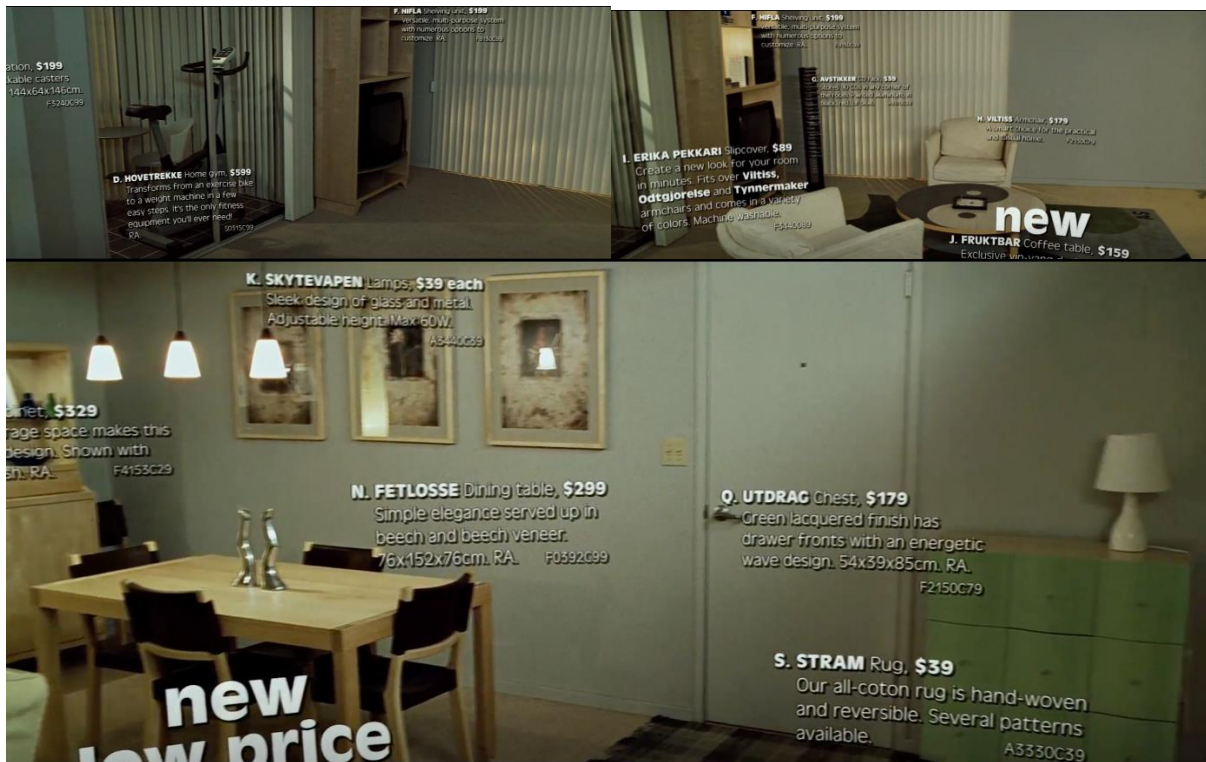


Figure 2. The narrator's home

In order to finally get rid of all this, the narrator with the character of Tyler Durden explodes his own house and leaves.

With all this explosion, a detail that the director adds, which is not in the book, is during his transition to a new person and his creation of a new self. Later for this and similar change, author Chuck Palahniuk talks about his satisfaction with every scene added and removed from the film. It sees these additions and deletions as complete and enhanced versions of the story. (Interview in 3.a.m. Magazine Palahniuk December 1, 2001)

The narrator leaves the modern house he demolished and visits a phone booth to reach Tyler Durden before his new home. He communicates with Tyler Durden in the phone booth that combines open and closed spaces: The narrator first calls Marla Singer in the booth. After not finding the courage to talk to him, Tyler calls Durden. When Tyler Durden did not pick up the phone and was still the same person who was going out of his kennel, he was still the same person, when he stepped

out, the phone rings and Tyler Durden calls him. At the end of this process, when he came out of the phone booth after meeting with Tyler Durden, he took the first step of creating anew himself.



Figure 3. External view of the house where the narrator lives.

2.2. Tyler Durden

The character of Tyler Durden is a representation of a person who imagines himself to be more beautiful, admirable and appreciated to get rid of negative emotions. Seeing oneself in the place and with the people and in the position they want to be is seen as a type of personality disorder (Cuceloglu, 2004, p. 304). While Tyler Durden is seen in the book as a character who is in love with Marla, created by the narrator who will never reach Marla and uses it to reach him, in the film he is seen as a character with a strong stance against the world. Behind both representations is the situation of creation in the mind of the character seeing himself as he wishes to be. It represents these reflections in the home and life of the character created in this fiction.

The moment when the narrator and Tyler Durden meet, it is handled separately in the movie and the book. Just like the telephone booth addition, a change between movie and book is seen here.

In the book, the narrator describes the moment he meets Tyler for the first time, and only at 4.30, Tyler struggles for a big hand silhouette formed by the shadows perfectly. Tyler Durden recipes as it will sit in just 1 minute and 1 minute perfection for it. He talks about how one can expect perfection in life the most (Palahniuk, 2001, pp. 28–29).

On the other hand, they meet in the film when the narrator sits side by side during a trip at the airport on his business trips. As Ongur (2011, pp. 126–127) says, ‘airports are museums where the products of one of the greatest victories of human beings against nature are exhibited by modern technology turning hundreds of kilograms of metal into flying birds’. In all these representations, we see the narrator as a friend who sits next to him with his disposable clothes, different from anyone we see visually in contact with.

It can be seen as a representation of Tyler Durden’s ideas that Adorno thought of cultural attacks against the capitalist world. As a criticism of media and television, which he sees as the most important tool in cultural attack, he draws attention to who directs television and the messages given (Adorno, 2016: 144).

Tyler Durden says ‘we are people who were brought up on television and were made to believe they would become millionaires, movie gods, or rock stars. But we will not be and we are starting to understand a reflection of Adorno’s idea of popular culture in the capitalist system’. In this context, the fact that the narrator above reveals this representation as the person he wants to be, as explained by behavioural sciences, is the expression of the person’s desire to be something or a person according to Berger (1996, p. 80).

In order to understand the perspective of the character of Tyler Durden, it is necessary to take a closer look at his big dream called the Chaos Project.

The idea for Project Mayhem came to Tyler at breakfast that morning. We wanted to remove history from the world. ‘Think about it’, Tyler said as he ate breakfast at the house on Paper Street,

'you're planting radishes and potatoes on the fifteenth zone of a forgotten golf course. You run through damp canyons, hunting deer, among the ruins surrounding Rockefeller Centre. You're collecting oysters next to the skeleton of the Seattle watchtower, tilted at a forty-five degree angle. We decorate the facades of the skyscrapers with giant totem masks and the fearsome-faced gods of the Polynesian natives. People who managed to survive take shelter in empty zoos in the evenings, lock themselves in cages to protect themselves from the bears, big cats and wolves that roam outside and watch them from behind bars'.

'Recycling, speed limits, it's all bullshit', Tyler said. 'They're like quitting smoking on your deathbed'.

If there was one thing that could save the world, it would be Project Mayhem. A cultural ice age. A dark age that had begun ahead of time. Thanks to Project Mayhem, humanity would be doomed to inaction long enough for the world to recover.

You justify anarchy. You give it meaning.

What the fight club did for officers and couriers, Project Mayhem would do for civilisation. He would turn civilisation upside down in order to turn the world into a better place.

'Think about it', Tyler said, 'walking past the shop windows, tracking the deer. The hangers full of sleek clothes and tuxedos get moldy and smelly. You make your way up the hill through that raging damp foliage like the climbing fairy-tale boy. You see'.

That's the goal of Project Mayhem, Tyler said, the liquidation of civilisation. Immediately and completely (Palahniuk, 2001, pp. 110–111).

According to Baudrillard, the society of abundance is the general opinion of a society in which needs are abundantly satisfied, but it is not. To reach the community of abundance, it goes through purification and a much more primitive return to city life, just like in Tyler Durden's mayhem project. As Baudillard quoted Sahlins in his quotation to Les Temp modernes 1968, it was hunter-gatherers who recognised true abundance despite their absolute poverty. The hunter-gatherers had nothing of their own, they were not distracted by the objects they threw one by one in order to move more comfortably. The hunter-gatherer relies on the wealth of natural resources (Baudillard, 2018, p. 76).

2.2.1. Tyler Durden House

With regard to the reading of the place where Tyler Durden's character lives, it is necessary to start with the concept that Tyler Durden expresses. After the narrator created the character Tyler Durden in his mind, the changing perspective of the character and the narrator towards himself can be observed. In this context, at the point viewed through the space, the perspective of the space that the character needs to live can be read. With regard to the narrator's view of his previous life after Tyler entered it, he describes it in the book with the following words:

'I was feeling trapped. I was too complete. I was too perfect'.

... Swedish furniture. Fine works of art (Palahniuk, 2001, p. 153). Leaving your words, 'my tiny life. My little shitty job. My furniture made in Sweden' (Palahniuk, 2001, p. 131).

In addition to the above is the narrator's detachment from his old house and furniture and his new state(s):

'Why am I breaking my ties with physical strength and property?' Tyler whispered. 'Because I can discover the true power of my soul only by ruining myself' (Palahniuk, 2001, p. 97). 'It indicates a life and ideal home away from all old consumption habits'.

Standing out in the narrator's skyscraper that fits the ideal house model set forth by Modernism, he defends Derrida's concept of ghost house, which has a different perspective from all the concepts presented by modernists



Figure 4. Tyler Durden's house

This approach, in which Derrida reverses the dichotomy between inside and outside, domestic and non-domestic, plays a key role in his thinking. Deconstructing, which is included in post-structuralist currents of thought and problematises the static structures and systems of structuralism, is essentially based on the dualities of in / out, male / female, remembering / forgetting, present / non-existent, living / dead, word / writing, which are essentially inherent in Continental European thought. It refers to dichotomies. At first glance, each of these dualities is perceived as the opposite of the other. But Derrida says that these dichotomies do not work symmetrically in themselves and contain a hierarchical structure in which the first is always superior to the second. Derrida then warns us that it is not enough to point out the unsymmetrical operation of dualities and to reverse the hierarchy by glorifying the second, suppressed term. For example, the dominant understanding is that the interior is preferred to the outside. But here, preferring the outside to the inside, reversing the relationship between inside and outside will create another hierarchical duality in which only outside is superior (Sarup, 1993, pp. 32–34).

'Roof tiles swell, bend, curl; rain water seeps from the roof and collects in the ceiling plaster, then medicine drips from the bottom of the lamp.

We have to remove the fuses when it rains. It is impossible to dare and turn on a light' (Palahniuk, 2001, p. 49).

'Rainwater flows into the house in a fine leak, and anything made of a throne swells and swells. The nails in everything that is wooden slowly give rise and rust; floor coverings, baseboards, window joinery.

Everywhere is full of rusty nails that you can step on or get caught in your elbow ...

The house is waiting for something; Something like a cadastral change or a formal endorsement of the will will be demolished after that.

It hasn't had a door since the police broke down because of the cocaine problem of former home users' (Palahniuk, 2001, p. 50).

One of Ritzer's solutions to get rid of the consumption system is to change the place we live in. Ritzer (2000, p. 315) talked about the solutions for those who have money, who live in identical houses and apartments that try to escape from uniformity by spending money in a different ways. The narrator, on the other hand, has turned to a similar solution in his own way, which cannot be due to money. The house in Paper Street is akin to the escape from all this monotony, even more unique in its own way.



Figure 5. The house of Tyler Durden in Paper Street

The main reason behind the narrator's house blowing up and settling on Paper Street is the narrator, who reckons with himself, first bombed his house and then acquired a new home in line with his changing values. The home is a shelter, 'just a shelter', before the oppressive necessities of modern life, and has a public function exactly as Habermas (2002) explains it. The perception of shelter, which has transformed as an image, personality reflector, status and prestige indicator with the modern consumer society, is turned upside down in Tyler's house, far from the city, lacking cleanliness, lacking all the signs that internalise modern life. There are items that are only necessary for survival that will meet the minimum needs, and there are many books (Goker, 2011, p. 122).

In addition, as the narrator moves away from other people in his life and is alone, he goes towards Freud's house.

In his article titled 'The Uncanny', ETA drawing on the story of Hofmann's Sandman, he describes 'uncanny' as follows: 'Unheimlich, a German word, means familiar, familiar, native heimlich is the obvious opposite of heimisch, and because it is unknown, unfamiliar, "uncanny" is absolutely scary. It tempts us to conclude that it is. Of course, everything new and unfamiliar doesn't have to be scary, but this relationship cannot be reversed. We can only say that unorthodox things can easily be scary and uncanny; some new things can be scary but not in every sense of course. Something must be added to the unusual and unfamiliar things to be uncanny' (Freud, 1919, p. 220).

Criticising Jentsch, who explains the formation of the uncanny only by linking it to mental uncertainty, Freud prefers to oscillate between the many positive and negative meanings that the concept of uncanny contains throughout his article. According to him, fear and anxiety that come to the surface with the return of certain multitudes, that are suppressed in the subconscious, appear as the cause of the multilayered fiction of the uncanny texts (Lily, 2013, p. 450).

3. Other venues

The spaces we find in the film are not limited to the houses and offices in which the narrator lives. The film is read to us in other representations, with venues such as the spatial representation of the Hein Building – Chaos Project (it is called Parker Morris in the film).



Figure 6. Parker Morris building

'There is a news in the newspapers today: Someone sneaks into an office between the ten and fifteenth floors of the Hein Building, climbs out of the office windows and draws a terrifying mask that covers five floors on the south face of the building, then sets the windows that hit the middle of each eye on fire. So those giant eyes at dawn; Flaming, alive, inescapable eyes gaze down on the city.

What does that mean? Who could have done this? And the face stays there even after the flames are out, and it looks worse. Those carved eyes are as if watching everyone on the street; but on the other hand it looks dead' (Palahniuk, 2001, p. 104).

'Who drew that burning devil mask on the facade of the Hein Building? On the night of the Hein Building mission, probably a group of legal officers and accountants and couriers sneaked into the offices where they lived every day. Maybe they were a little drunk, although it was against Project Mayhem's rules. Whenever possible they had opened the doors with entry cards and broke the cylinders by squeezing Freon into the locks they could not open. Then, relying on each other to hold the ropes, they risked a quick death in these offices where they felt their lives slipping from their hands hour after hour, dropping themselves down, swinging on the end of the rope and descending along the brick facade of the building' (Palahniuk, 2001, p. 107).

The attack on the Hein Building can actually be read as an intervention in modern office spaces that we previously described with the new aspect that the narrator gave to his life after the mayhem project, and in which he was captive.

The narrator began to lose his peaceful environment with the increase of people coming to his home over time. With Marla's home entrance, the first intervention takes place at the narrator's home, Zen nest and safe space.

While talking about Marla in the book, Marla does not even have a house of her own, besides the concerns that Marla will inject the botox oils she received from her mother, have hair transplants, enema every 6 months, for fear of aging, Marla stays in a hotel (Palahniuk, 2001, p. 80).

Marla Singer is an isolated character. She was marginalised, unable to keep up with the established rules and lifestyle of society.

Marla Singer does not reflect almost any feature of the ordinary woman in society (Goker, 2011, p. 119).

As Marla begins to come to the groups, the narrator begins to lose the peace she seeks. The annoyance and discomfort he caused will be reflected in his home when Marla thinks he has met Tyler Durden and takes him into his house.

The house is also for Derrida the most primitive line between inside and outside. But this line is not static, it is constantly moving. If the only condition for creating an interior is to define an outside, if the inside is only determined by what is left outside, then the outside remains as the constitutive and structural element of the inside, not outside but inside, even in the centre of the house. The dream of creating a pure, completed home by keeping the outside / ghosts out of the house is for Derrida an impossible project. The notion that the house existed first and then the ghosts haunt it is invalid in Derrida's thought (Shumen, 2018; 98). The breaking point of house boundaries for the narrator begins with Marla. Until Marla arrives at Paper Street, the narrator can cross the safe boundaries of her former residence. The house where he lives with Tyler is not a home where he has a sense of belonging cut off from the internal-external relationship. Although this situation is reversed, it has changed and kept pace. Marla, on the other hand, is the only ghost for her that she cannot accept at home. Unable to accept his coming home, the narrator's disturbances begin again.

In the narrator's quotes, Paper Street begins to tell us the flaws of the house mentioned for the first time in the episode of the night when Marla realised that she was there. Before that, he did not see the problems of the house in the book (Palahniuk, 2001, p. 49).

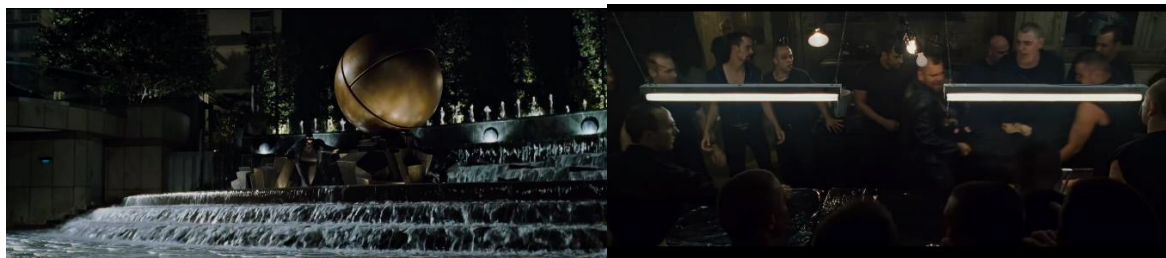


Figure 7. Death of Robert Paulson

Starting with Marla, all the characters that come to the narrator's house continue to grow as a disturbing element for him in some way. The final phase of tranquillity, which escapes in the house as Marla and the others enter, is completed after Robert Paulson enters the house dead. The house is no longer a peaceful hiding place. The narrator runs away from home.

Robert Paulson is a breaking point of the therapy groups that the narrator began to go on with the doctor's advice but did not comfort him. When he saw him for the first time, he was able to cry in crying sessions, in his own words, he slept like a baby.

When he loses the person who provided this salvation, his awakening in the film becomes one.

At this point, there is an attack on the concepts of party 2 and drugstore, which Nohl mentions about consumption culture in the film. These places are describes as follows:

It is seen as a centre in the network where the broad class can access common consumer goods. All kinds of products are ready for consumption, from shoelaces to plane tickets. Each product is presented systematically in relation to each other.

The first floor takes your shoes, as you go up, your summer clothes, the other upstairs your bag, before leaving, the places where you eat your food. Purely consumption-purpose spaces (Nohl, 2018, pp. 18-20).

The location where Robert Paulson was shot in the movie is exactly this place. The narrator's relationship that came to life with the shooting of Paulson is also a separate situation. The narrator, inducing death, coincides with society's most toxic point.

4. The end of the story: the explosion of skyscrapers

The story ends in a skyscraper. After all the events in the story, Tyler Durden brings the narrator here to kill. As this death kills him, he prepares himself for an end to be remembered as a legend. Contrary to his plans, the narrator takes control, finishing with the character of Tyler Durden and seeing him demolish his own house again, with the erupting buildings following his death.

The collapsed skyscrapers represent money and power in the story (Horzum, 2011, p. 17), destroying everything that is connected beyond belief.



Figure 8. Closure

After his great journey through the entire story, the narrator frees himself from the bondage he lived in, through two different endings as a book and a movie. Both probes end by killing Tyler Durden in the film and being wounded in the book, while the message is given that the narrator has moved away from this troubling lifestyle.

The comic book, on the other hand, deals with all the events that happened in the life of the narrator after years. The narrator is taking his medication and has gotten rid of his fictional character, Tyler Durden. This salvation brought him back to life, which created his sleeplessness that was his nightmare. After getting rid of Tyler Durden, the narrator finds himself again in an idealised life in consumption culture. Just as Sternlieb stated, he begins to live with his family in the ideal American dream home that the middle class sacrificed their lives for (Sernlieb, 1972, p. 40).

All these modern world nightmares are not the ones that awaken him this time, but when his wife Marla cannot take it any longer and changes her pills secretly from him. Tyler Durden's character is reborn somehow, blows up their ideal home again and re-enters their lives.



Figure 9. Upper band: the house where the narrator is settled in his future experience. Bottom band: The church in which it was closed and Saint Foy Cross Church in France

The true representation of the place is the cross church of Saint Foy in France, after the collapse of Western Rome, the church now begins to settle in societies as a cultural representation. In churches, research, scientific studies and cultural studies are concentrated (Gympel, 2018, pp. 27–33). Tyler Durden devotes such a place for himself in his return. Shatusuan collects artworks and destroys them. In the place where the first cultural step was taken, it is working to destroy the culture that it believes is based entirely on consumption with modern times.

All these cultural attacks are much more meaningful when combined with the statement that Ritzer (2017, p. 30) mentions in his *McDonaldisation of Society*, and that a McDonald's executive on the firm's power over society, people see it as a legacy of contemporary culture, "McDonald is indeed one of America's cultural artifacts'.

5. Conclusion

It has been concluded that the work called *Fight Club*, which is seen as an example showing that popular culture productions can be examined not only for entertainment purposes and not within the scope of consumption, but also within the scope of academic studies, can be done in a philosophical reading of space and space beyond the sociological tendency in general research trends.

As an example to show the strength of consumption culture, its relationship with space and goods, *Fight Club* is a work of both cinema and literature. It has been seen that it is a work that can be read in relation to the understanding of space and consumption culture in both cinema and literature.

It has been determined that the popular culture productions of the book and film are not only considered as consumer culture products and belong to that production, but also as an indication that an impartial or critical perspective can be presented to that culture.

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