

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

Ekin Can Seyhan *¹, Baskent University, Interior Architecture and Environmental Design Program, Ankara, Turkey

Suggested Citation:

Ekin Can Seyhan. (2021). A spatial reading from a consumer culture perspective: Fight club assessment. *International Journal of New Trends in Social Sciences*. 5(2), 73-86 <https://doi.org/10.18844/ijntss.v5i2.5492>

Received August 22, 2021; revised October 19, 2021; accepted December 17, 2021.

Selection and peer-review under responsibility of Assoc. Prof. Dr. Zehra Ozcinar Ataturk Teacher Training Academy, Lefkosa, Cyprus

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Abstract

In design readings, the relationship between place and the user of place is quite strong. In the Fight Club story, the main character Narrator, and the places are presented with a critical point of view and based on consumer culture. Although there are differences between the film and the book, both are based on the same text and fiction. This study aims to make a reading of the relations of the Narrative character with places and the relations. 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. In the whole of the 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.

Keywords: Chuck Palahniuk; Consumer Culture; Fight Club; Modernism; Place.

¹ ADDRESS FOR CORRESPONDENCE: Ekin Can Seyhan, Baskent University, Interior Architecture and Environmental Design Program, Ankara, Turkey
E-mail address: ekincanseghan@gmail.com

1. Introduction

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 the philosophy of place but also in other philosophies. It is much more powerful to establish this relationship, especially based on material-based philosophies, such as consumer culture. The Fight Club was written by Chuck Palahniuk in 1996 and was filmed by David Fincher in 1999. The fact that 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 (Club, 1999).

The story of Fight Club tells of the change 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 (Club, 1999). Fight Club's book and film tell the story of, modern time man's reflection, life experiences at the ends, and lives who are trapped within the culture of consumption in the eye of the creator of the story. The story is based on what the Narrator's 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 of the 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 relations the aim of this study is to make a reading of the relations of the Narrative character with places.

In the thought 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 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 is doing (Örmeci, 2008: 7). In this context, determining any situation on a product belonging to popular culture, conducting an academic study on popular culture products provide an advantage in terms of the scope of the researched area and the audience it can reach. Based on this advantage, "Fight Club" was written by Chuck Palahniuk in 1996 and adapted into the film by David Fincher in 1999 (Fight Club) an investigation will be made on it.

Fight Club written by Chuchk Palahniuk in 1996 and filmed by David Fincher in 1999 (Fight Club); It is the story of the character of the Narrator, who has been taken prisoner by the consumption culture and lives 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 (Club, 1999).

He meets Tyler Durden during his rebound insomnia. Tyler Durden enters his life as a savior who attacks this fake world the narrator is in his way. This relationship grows stronger

and progresses until the birth of first fight clubs and then chaos projects. With Marla Singer's return to the Narrator's life, the increasingly aggressive actions of Fight Clubs, the surprising true identity of Tyler Durden, the narrator's efforts to get rid of her, the narrator's life begins to turn upside down and collapse again. Fight Club, which is presented as social criticism, in which the narrator character describes his experiences with his narrative, has been involved in many academic studies before. Many academic research and books are seen to be based on the sociological and consumer culture as a criticism of the consumer society in the general tendency against the Fight Club.

1.1. Purpose of study

The previous studies about Fight Club will be mentioned in this study and while the research is mentioned, this study will also look at Fight Club from a different perspective. . this study aims to make a reading of the relations of the Narrative character with places and the relations.

2. Methodology

This study is a literature review that discusses Spatial Reading from a Consumer Culture Perspective. For this purpose, the "Fight Club" written by Chuck Palahniuk in 1996 and filmed by David Fincher in 1999 was considered for this study. During the study, the examinations to be made against the places in the story will first be examined by going on the characters. The concept that the "home" concept the narrator lives in has changed after meeting/transforming Tyler Durden will be examined. Then, based on the fact that the 2 characters are a single character, the narratives of other places in the story will be looked at. This study aims to make a reading of the relations of the Narrative character with places.

3. Results

3.1. Their relationships with characters and places

3.1.1. Narrator

The narrator plays the role of an ordinary human being consumed by the system in the film's critique of consumer society. In the role of the narrator, he is an ordinary person. The description of the role the narrator has in consumption-oriented criticisms goes as far as to be said that he is a machine; As in the words of Ongur, "He is a" machine. "Is an anonymous, anonymous, non-directional 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 " (Ongur, 2011: 26).

3.1.1.1. The office where the narrator Works

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

Figure 1

The office where the narrator Works



The narrator has met the fight club and regularly attended the office until she changed her life, saying the following words for her office, where she only went to earn money:

Actually, there is no window in my room. The outer walls are all floor-to-ceiling glass. There are blinds everywhere. There is industrial light, gray 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 have replaced the exterior walls. The cold gray carpet flex floor is similar to the modernist building and the glasshouse. Also with the maze analogy, points without an entry and exit. Same areas everywhere (Palahniuk, 2001:122).

Where Le Corbusier works is a definition of a 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 a 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 floor", the offices, which are now beginning to become unidentified, with the space moving away from static thoughts, (Şumnu, 2018: 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 (Şumnu, 2018). The identity-less and soulless structures of modern offices are similar to each other as the feelings they give to the narrator. He declares that each unit feels the same while seeing the partitioned areas inside the office, pressing on it with the analogy of the labyrinth.

Along with modernization, 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: 19). The narrator's relationship in office life and what it feels like for him is a result of this no-place concept. The unhealthy nature of the artwork being produced according to its place and acting with modernization, which underlies the concept of no-place, poses a problem in architecture (Auge, 1997: 17-18). The basic problem of the concept of no-place, the ubiquitous forms of buildings, independent of the conditions of the place where they are located, reducing the place to only its physical reality, making the spaces reproducible repeatedly following the economic expectations of the period they are in (Auge 1997:22). It is the problem that underlies the basic feeling of the strangeness of the problem the narrator has in her office.

In the story, dwelling 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.

3.1.1.2. Narrator's Home: The meaning of her home and contents for the narrator

Nohl mentions in Walter Benjamin's personal objects chapter in his book "Childhood in Berlin in the early nineteen centuries" that Walter Benjamin had a deep feeling for his writing desk. 'The desk is no longer just a personal object here. Benjamin gives him a lively identity...' in the continuation of the episode where he mentions that "the desk is also a barrier against anything that might divert Benjamin's thoughts (Nohl, 2018: 175). It is similar to the part in the book where the narrator goes

home and cleans when he feels bad. The house that the narrator sees as the zen cave is like the soothing wall view that will deflect Benjamin's thoughts.

According to Georhe Herbery Mead, things do not only reflect their identity, but things can also be an indicator of society's expectations for her " (Nohl, 2018: 17). "The item can also represent the expectations of the social group in which a person lives." ... "The interior architecture of flats represents the actions society expects from individuals " (Nohl, 2018: 182). In this context, the narrator is trying to keep up with the society in which she lives and is isolated while building her ideal home.

His connection to all these objects and his home resembles Baudrillard's obsessed gadgets. (Gadget: means new and entertaining, often without a useful function) (Baudrillard, 2018: 16). Just as he describes when describing people in abundance, he is surrounded by OBJECTS rather than other people as in all times (Baudrillard, 2018: 15). Modernists believed that architecture played 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 perfection can be achieved in architecture, particularly in residential architecture (Coastes, 2010).

Le Corbusier is about the modern house type. We have to create a mood for mass production (Le Corbusier, 1999). If we can take out 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 exceptionally beautiful, which is the mass-production house (Coastes, 2010). Contrary to his opinion, in the movie, the home type of the Narrator always makes him unhappy and disturbed. He tries to suppress this unhappiness and dissatisfaction with the consumption culture and gets increasingly 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 unlivable.

The narrator's state is similar to the crushing of Boullard's consumption heroes under this aggressive structure that increases consumption rather than equalizing the process and opportunities and reducing social competition. All this fatigue is not physical fatigue but a mental breakdown. As the effects of this mental fatigue, insomnia, migraines, pathological obesity or anorexia, weakness, or compulsive excessive activities can be seen. Although all these symptoms are opposite to each other, they can be interchangeable. These symptoms can be seen by the consumer as the effect of this fatigue (Baudrillard, 2018: 237, 239). All these consumptions and the possibilities offered by modern life to the person have exhausted and bored the Narrator beyond satisfying. To get rid of all these cultural ties after the unbearable situation, he destroys this system presented to him with Tyler Durden, which he created from his sub-identity.

Figure 2

The narrator's home



To finally get rid of all this, the Narrator with the character of Tyler Durden explodes her own house and leaves.

With all this explosion, a detail that the Director adds, which is not in the book, is added 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. Sees these additions and subtractions as complete and enhanced versions of the story (Literature, 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 both indoor and outdoor: 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, he was still the same person who was going out of his kennel. When he stepped out, the phone rings and it was Tyler Durden. After meeting with Tyler Durden at the end of this process, he took the first step of creating a new “self” when he came out of the phone booth.

Figure 3

External view of the house where the narrator lives



3.2. Tyler Durden

The character of Tyler Durden is a representation of the 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 in the position they want to be is seen as a type of personality disorder (Cüceloğlu, 2004: 304). While Tyler Durden is seen in the book as a character he loves and uses to reach Marla, created by the narrator who will never reach Marla, he is seen as a character with a strong stance towards the world. Behind both representations is the situation of creating in the mind of the character seeing himself as he wants 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 is handled separately in movies and books. 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 o'clock. Tyler struggles for a big hand silhouette formed by the shadows perfectly. He talks about how one can expect perfection in life the most (Palahniuk, 2001).

On the other hand, they meet in the film when the narrator sits side by side during a trip at the airport on business travels. As Ongur says, "airports are museums where the products of one of the greatest victories of man against nature are exhibited by modern technology turning hundreds of kilograms of metal into flying birds" (Ongur, 2011). 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 as cultural attacks against the capitalist world. As a criticism of the media and television, which he sees as the most important tool in cultural attack, he draws attention to who directs the television and the messages given (Adorno, 2016: 144). Tyler Durden's '*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*' is 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 to the person he wants to be, as explained by behavioral sciences, is the expression of the person's desire to be something or a person, according to Berger (Berger, 1996: 80).

To understand the perspective of the character of Tyler Durden, it is necessary to take a closer look at her 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 we 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 Center. You collect 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 terrifying-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 anything that could save the world, it would be Project Mayhem. A cultural ice age. A dark age that was 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 civilization. He would turn civilization upside down to make the world a better place.

"Think about it," Tyler said, "you track the deer past the shop windows. Hangers full of sleek clothes and tuxedos get moldy and stinking. You wear leather for the rest of your life and climb up clinging to the ankle-thick vines that encircle the Sears Tower. You climb up the hill, making your way through that raging moist foliage like a fairy tale child climbing the bean sprout. And the air is so clean that when you look down, you see tiny people sprinkling

venison and grinding corn on the empty safety lane of an abandoned eight-lane highway that stretches hundreds of kilometers in the heat of August. "

That is the goal of Project Mayhem, Tyler said, the liquidation of civilization. Immediately and completely (Palahniuk, 2001; 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 Baudrillard quoted Sahlins in his quotation to *Les Temp Modernes* 1968, it was hunter-gatherers who recognized 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 to move more easily. ... Hunter-gatherer relies on the wealth of natural resources (Baudrillard, 2018:76).

3.2.1. Tyler Durden House

As 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, the perspective of the space that the character needs to live in can be read at the point viewed through the space. As the narrator's view of his previous life after Tyler entered his life, 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; 153). Leaving your words, 'my little life. My little shitty job. My furniture made in Sweden. "(Palahniuk, 2001; 131).

In addition, 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; 97). It indicates life and an ideal home away from all old consumption habits. Standing out in the narrator's skyscraper fitting the ideal house model set forth by Modernism, she defends Derrida's concept of the 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, home and not, plays a key role in his thinking. Deconstructionism, which is a part of post-structuralist currents of thought and problematizes the static structures and systems of structuralism, is essentially based on dualities such as in / out, male/female, remembering/forgetting, present/nonexistent, 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 inside 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 the outside is superior (Sarup, 1993: 32-34).

'Roof tiles swell, bend, curl; rainwater 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; 49). 'Rainwater flows into the house in a fine leak, and anything made of a throne swells and swells. The nails in everything wooden slowly give rise and rust; floor coverings, baseboards, window joinery. Everywhere is full of rusty nails that you can step on or put on your elbow ... The house is waiting for something; Something like a cadastral change or official endorsement of a will then be demolished. It hasn't had a door since the police broke down because of the cocaine problem of former home users '(Palahniuk, 2001; 50).

One of Ritzer's solutions to get rid of the consumption system is to change where we live. For those who have money, Ritzer talked about the solutions of those who live in identical houses and apartments trying to escape from uniformization by spending money differently (Ritzer, 2000: 315). The narrator, on the other hand, has turned to a similar solution in his way, which cannot be due to money. The house in Papper Street is akin to the escape from all this monotony, even more, unique in its way.

Figure 5

The house of Tyler Durden in Papper Street



The main reason behind the narrator's house blowing up and settling on Papper 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 before the oppressive requirements of modern life, "just a shelter," 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, turned upside down in Tyler's house. Far from the city, lacking cleanliness, lacking all the signs that internalize modern life. Some items are only necessary for survival, which will meet the minimum needs, and there are many books (Göker, 2011: 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," E.T.A. drawing on the story of Hofmann's Sand Man, describes the "uncanny" as follows: "Unheimlich, a German word, is the obvious opposite of the words heimisch, which means familiar, familiar, Indigenous. It tempts us to conclude that it is. Of course, everything new and unfamiliar does not have to be scary, but this relationship cannot be reversed. We can only say that unusual things can be easily scary and uncanny; some new things can be scary, but not in every sense of course. Something needs to be added to the unorthodox and unfamiliar things to be uncanny " (Freud, 1919: 220).

Criticizing Jentsch, who explains the formation of 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, the fear and anxiety that comes to the surface with the return of certain multitudes that are suppressed in the subconscious, appear as the cause of the multi-layered fiction of the uncanny texts (Zambak, 2013; 450).

3.3. Other venues

The spaces that we see 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 some 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 right in the middle of each eye. 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; 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 had sneaked into the offices where they lived every day. Although it was against Project Mayhem's rules, maybe they were a little drunk. 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, facing a rapid death in these offices where they felt their lives slipping out of their hands hour after hour, they dropped themselves down, swinging on the end of the rope and descended along the brick facade of the building (Palahniuk, 2001; 107). "

The attack on the Hein Building can be read as an intervention in the modern office spaces that we previously described with the new aspect that the Narrator gave to her life after the mayhem project, and in which she 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; 80).

Marla Singer is an isolated character. She was marginalized, 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 (Göker, 2011: 119). As Marla begins to come to the groups, the Narrator begins to lose the peace she seeks. The annoyance and discomfort he inflicted 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 center. The dream of creating a pure, completed home by keeping the outside/ghosts out of the house is for Derrida an impossible project. The view that the house first existed and then the ghosts haunt it is invalid in Derrida's thought (şumnu, 2018; 98). The breaking point of house boundaries for the narrator begins with Marla. Until Marla arrives at Papper 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 that she cannot accept at home. Unable to accept his coming home, the Narrator's disturbances begin again.

In the narrator's quotes, Papper Street begins to tell us the flaws of the house mentioned for the first time in the episode that Marla realized was there. Before that, he did not see the problems of the house in the book (Palahniuk, 2001; 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 the tranquility that escapes in the house as Marla and 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 with on 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 babies. When she loses the person who provided this

salvation, her awakening in the film becomes one. At this point, there is an attack on the concepts of parley 2 and drugstore, which Nohl talks about in the film. These places are seen as a center in the network where the broad class can access common consumer goods. All kinds of products, from shoelaces to plane tickets, are ready for consumption. Each product is systematically presented in an interrelated way. 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 for consumption purposes (Nohl, 2018: 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.

3.4. 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 himself, 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 buildings exploding following his death. The collapsed skyscrapers represent money and power in the story (Horzum, 2011: 17). He destroys everything that is connected unbelievably.

Figure 8
Closure



After his great journey through the entire story, the narrator freed 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 idealized life in consumer culture. Just as Sternlieb speaks of, he begins to live with his family in the ideal American dream home that the middle class sacrificed their lives for (Sternlieb, 1972: 40).

All of these modern world nightmares are not the one that awakens 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 her future experience. Bottom band: The church it was closed in and the foy cross church in France



The true representation of the place is the cross church of Saint de 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: 27-33). Tyler Durden devotes such a place for himself in his return. Shatosuan 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 on consumption with modern times. All these cultural attacks are much more meaningful when combined with the statement that Ritzer mentions in his "McDonaldisation" of Society, and that a McDonald's executive makes the firm's power over society that people see it as a legacy of contemporary culture becomes (Ritzers, 2017: 30).

4. 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 only for entertainment purposes and not within the scope of consumption, but also 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 the consumption culture, the relationship with space and goods, Fighting Club is a work of both cinema and literature; It has been seen that it is a work that can be read about 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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