People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

Larbi Tebessi University-Tébessa-

Faculty of Letters and Languages

Department of Letters and English Language

Translatability in Film Adaptation: The Case of Chuck Palahniuk's *Fight Club*

A Dissertation Submitted to the Department of Letter and English Language in Fulfillment of the Requirement for the Degree of Master in Literature and civilization

Candidates: **supervisor:**

CHEKOR Yousra   Miss. BOUHELAIS Samira

DJELLAB Mariem

Board of examiners:

President: Mrs. HARRACHE Amina (M. A. B, University of Tebessa)

Supervisor: Miss. BOUHLAIS Samira (M.A.A, University of Tebessa)

Examiner: Mrs. ABBACI Warda (M. A. B, University of Tebessa)

2019/2020

Dedications

I thank god for reaching the last stage in my academic career, for having the opportunity to achieve one of my mother's dreams. I would be honored to dedicate this work to my parents who support me on every step to be where I am standing today.

To my mother

To my father, the first person who goes through all the hardships just to make me happy

To all my family members for their unlimited support

To all my friends and all the unforgettable moment

To everyone who has supported me even with words

I would like to thank everyone for their love and support

CHEKOR Yousra

Dedications

All My thanks to almightily Allah for inspiring me to continue this journey.

I dedicate this work to the soul of my angelic little niece **Rym**,

I dedicate this work to my beautiful family;

To the marvelous **papa** and **mama,**

To **my sisters** and **brothers**, may Allah protect you.

A special thank for my gorgeous partner **Yousra**

For **Soumia,** I appreciate your help dear friend,

And for **Roumaisa** and **Fatma** who immensely inspired me

I dedicate this work to the love that keeps me always feel special.

DJELLAB Mariem

Acknowledgments

First and foremost, I thank god for accepting our benediction, I have had the greatest pleasure to have an angel from god to guide me.

I thank my supervisor Samira BOUHELAIS for her fruitful advice, and helpful instruction that help us to fulfill our dissertation during the exact time.

Lastly, I would like to express my deepest regards to all those who supported me.

I would also like to thank my committee members for their hard working.

A special thanks to all my teachers and the staff of the Department of Letters and English Language.

Abstract

The amalgamation between literature and other forms of arts induces the emergence of film adaptation theory as a new field to merge literature with cinema. In the twentieth century the theory of film adaptation draws the attention and inspired several writers and critics. Thus, film adaptation is no longer considered as a simple process of turning a literary text into moving image, but rather an aesthetic voyage. Our study seeks to trace the concept of translatability or fidelity to the novels' thematic and stylistic format when transforming a novel into a movie. Chuck Palahniuk's novel *Fight Club* 1996 and its filmic version with the same title by David Fincher 1999is taken as a sample for our study. Throughout a detailed analysis, this study examines to what extent both the film and the novel were successful in demonstrating the characteristics of postmodern period. Further, it sheds the light to the director's use of the different cinematic techniques to translate the writer's version into moved scenes and also his nimbleness in turning characters into actors. Moreover, our dissertation thoughtfully compares and contrasts the novel and its adaptation and pick out similarities. By the end of this research, film adaptation theory, the translatability, and postmodernism will be clearly related to *Fight Club* to portray our subject of matter.

Key words: Translatability, Film Adaptation, Comparative Study, *Fight Club*, Postmodernism.

Résumé

La fusion entre la littérature et les autres arts est la voie vers l'émergence de l'adaptation cinématographique comme nouveau champ de fusion de la littérature et du cinéma. Au XXe siècle, l'adaptation cinématographique est apparue comme un nouveau domaine et devenu l'inspiration de plusieurs écrivains et critiques. Ainsi, l'adaptation cinématographique est plus considérée comme transformation d'un texte littéraire en images en mouvement. Mai plutôt un voyage esthétique. Notre étude cherche a retraces le concept de traductibilité ou de fidélité au format thématique et stylistique des romans lors de la transformation d'un roman en film. Le roman *Fight Club* 1996 de Chuck Palahniuk et se version cinématographique portant le même titre de David Fincher en1999 sont pris comme modèle pour notre étude. Tout au longe dune analyse détaillée, cette étude examine dans quelle mesure le film et le roman ont réussi a démontrer les caractéristiques de la période postmoderne. De plus il met en lumière l'utilisation par le réalisateur des différentes techniques cinématographiques pour traduire la version de l'écrivain en scènesémues et aussi sa souplesse a transformer des personnages en acteurs. De plus, notre thèse compare et contraste de manière réfléchissante le roman et son adaptation et en dégage les similitudes. A la fin de cette recherche, la théorie de l'adaptation cinématographique la traductibilité et le postmodernisme seront clairement lies au *Fight Cl*ub pour dépeindre notre sujet.

Mots clé: Traductibilité, Adaptation Cinématographique, Etude Comparative, *Fight Club*, Postmodernisme.

الملخص

كانت عملية دمج الأدب بالفنون الأخرى عاملا أساسيا في نشأت الاقتباس السينمائي لأعمال الأدبية . ففي القرن العشرين، ظهر ما يسمى بالاقتباس السينمائي كمجال جديد لربط الأدب بالسينما و أصبح بمثابة الإلهام للعديد من الكتاب و النقاد. وهكذا لم يعد الفيلم المقتبس مجرد عملية بسيطة لتحويل النص الأدبي إلى صورة متحركة بل أكثر كونه رحلة جمالية. في هذا الصدد تسعى دراستنا إلى تقصي مفهوم قابلية الترجمة أو الأمانة مع مراعاة البنية الموضوعية وكذا الأسلوب للروايات عند تحويلها إلى فيلم. وقد أخذت رواية نادي القتال لتشاك بولانياكو الفيلم المقتبس عنها تحت نفس العنوان للمخرج ديفيد فينشر في عام كنموذج لدراستنا هذه. من خلال تحليل مفصل، تكشف هذه الدراسة إلى أي مدى نجاح كل من الفيلم و الرواية في إظهار خصائص فترة ما بعد الحداثة. كما سلطنا الضوء على التقنيات السينمائية المختلفة التي استخدمها المخرج لترجمة نظرة الكاتب إلى مشاهد متحركة. وكذا حنكته في تحويل الشخصيات إلى ممثلين. كما قمنا بدراسة أوجه الاختلاف والتشابه و التركيز على نقاط التشابه أكثر بين الرواية والفيلم وفي الأخير ربطنا كل العناصر المذكورة لنتوصل إلى موضوع بحثنا.

كلمات مفتاحية: دراسة مقارنة، نادي القتال، ما بعد المعاصرة، الأمانة ، الاقتباس السينمائي

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Introduction

Who guys are in fight club is not who they are in the real world.

After a night in fight club, everything in the real world gets the volume

turned down. Nothing can piss you off (Fight Club).

When turning a novel into on screen adaptation, the voyage from page to stage could either be successful or it could lead to create a different version of the novel. Our topic of study is Chuck Palahniuk's novel *Fight Club* (1996) one of American famous novels, when it was adapted to a movie directed by David Fincher (1999). In this dissertation, our interest is discussing the question of translatability in film adaptation, and the fidelity to the novels thematic and formalistic aspects when relating two different art works together. Our second concern through analyzing the movie and its canonical text is to portray the social identity in the postmodern period and how it was illustrated in the novel, and then translated in the movie. Throughout this research, we are going to compare the novel and the movie to discuss the relation between the writer's narrative techniques and the director's visual and sound effects and how close their visions are. Because our dissertation is based on two artistic works which stands on the same context. Our research methodology will mostly follow a deep analysis of the novel and the movie and the cinematic techniques that the director used, in addition to a comparison between what is written in Palahniuk's novel and what is represented in Fincher's movie.

Besides many researches that conducted film adaptation theory studies, our study entitled "translatability in film adaptation: the example of Chuck Palahniuk's novel *Fight Club*",

touched concepts that others did not deal with. Linda Hutcheon book "*A theory of adaptation*" (2013) was our reference concerning the theoretical part of the research it provides us with analyses to film adaptation theory and its applications. John Dean contribution in the field of turning literary works into movies was also hilarious throughout his essay which is "*adapting history and literature into movies*". Moreover Thomas Leitche made researches concerning the adaptation theory. His "twelve fallacies in contemporary adaptation theory" mentioned that "adaptation theory has remained tangential to the thrust of films study because it has never been taken with convection and theoretical rigor" (Leiche). The already motioned studies discussed initially the theory of film adaptation and its applications whereas others are concerned with our case of study with some distinctions. On the one hand, in "D*iagnosing Chuck Palahniuk's Fight Club*" Peter Mothew gave a collection of critics concerning the novel that we are dealing with, by literary analysis context he regards Palahniuk's work as a presentation of "recent trend American culture". In our dissertation we are not collect critics but we' shall diagnose the film adaptation and compare the novel and its adaptation. On the other hand, Andrew Croome in his piece of writing "*Fight Club and post modernism*"; He dealt mainly with the novel as "An excellent conduit of an analysis of Fredric Jameson's theory on both schizophrenia and the possibilities of politically effective art under multinational capitalism" (Croom). Our research argues that schizophrenia and the lost of identity in the postmodern world is a result of the chaos of the postmodern society. "*Privet satisfaction and public disorder: fight club, patriarchy and the politics of masculine violence*" by Henry A. Giroux focused on masculinity and violence In the novel, which in not our study center of interest. Take in consideration that no full length study was conducted to investigate the translatability subject in Fincher's adaptation of "*Fight Club*" novel.

As it was mentioned above, this dissertation is basically a comparison between what is told in the novel and the way it was represented in the film in order to highlight the common points between the two artistic works. Also to what level Chuck Palahniuk was successful in representing the post modern American society by psychoanalytic study of the characters mainly the unnamed narrator (everyman) and the complex character Tyler Durden .So our interest is to analyze *Fight Club* as an illustration of the twentieth century postmodern period in USA and its reflection on society thus in literature .

In order to well discuss the previous mentioned problematic, this workis guided by number of questions which are: A/ how did the concept of film adaptation emerge? B/ is the perspectives of the director toward the theme and story of the novel reflects in the directors vision of the movie. C/ to what extend the novel is a realistic image of the society of postmodern as well contemporary time in USA? D/ could the directors best use of the cinematic techniques improve the film adaptation of the novel. And finally, E/ is faithfulness to the symbols and themes of the novel is present in the film adaptation of the novel?

To answer the questions that we previously shed light on, we shall divide the work into three chapters. The first chapter is initially a theoretical and historical background study of the film adaptation theory and how it was emerged rapidly, link it with the postmodern period. First and foremost, after this part the reader of the dissertation will be aware of the theory of adaptation as an introduction to touch the subject of translatability. Furthermore, the second chapter examines the novel as a case of study, themes, and symbols with relation to its writer's and director's interpretations. Moreover, the third chapter is a comparison between *"Fight Club"* novel by Chuck Palahniuk and its adaptation to a movie directed by David Fincher, in order to investigate of the concept of translatability in adapting the novel into a

movie and the contribution of cinematic techniques in translating the writer's perspectives. Moreover we shall rely on a combination of methods, moving from a presentation of a given theory of adaptation an interest to many scholars, further other methods that our study stands on is literary analyzing the novels title, plot, characters and themes, as well the language used and the choice of dialogues, then relates all data with the post modern characteristics for highlighting the essence of the novel. In addition, we base on number of interviews with the writer, the filmmaker and the characters that we already found in internet.

Our first interest by This study is to inquire into to what extend does the interaction between arts might work when a novel into a movie, In other words gives David Fincher's *Fight Club* as an example of faithfulness in film adaptation, by avoiding radical changes in the direction of the novel. Second, our study seeks to provide a detailed analysis of the novel and the role of the cinematic techniques in translating it to a movie in 1999 which is considered as one of the American classics in cinema

Chapter One

Film Adaptation: Historical and Theoretical Context

This chapter will attempt to set on broad terms, the theoretical and historical background of the film adaptation. First, it elaborates the comparative literature as a separate branch of literary study, with its different schools evolution, second and for most it explains the idea of adapting a book into moved images and it follows the methodology of visualizing the text, moreover, we shall discuss the types and stages of adaption theory; precisely, what are the limitations that cause the fidelity issue in "film adaptation". The third part is an analytical study of the translation process and a comparison between the stylistic devises used by the movie' director and the book' writer. Finally this chapter will address the appearance of the postmodern era and its occurrence in literature.

1. Comparative Literature: Critical Theories

The comparative literature is mostly known as (the literature without borders). On oxford English dictionary is defined as: "An area of study that involves reading books from different parts of the world, comparing their themes and style and focusing on the influence that one country has on the other", for TlevenTolosy de Zepttnek (1998) Comparative literature initially is the fact of knowledge more than the national literature and involving other disciplines and arts into literature. Thus comparative literature is an interdisciplinary field that uses the tool of comparison; it ignores the nationality of the literatures to be compared, moreover, link written literature with the other arts and human sciences. Henry Remak (1961) believes that comparative literature moves beyond geographical borders and relates literature of different nations. Moreover, it links literature with different human experience spheres such as literature and art, philosophy, religion and human sciences.

In *Comparative Literature: a Critical Introduction*, Susan Bassnett argues that: "There is no doubt that the comparative literature develops its name from a series of French anthologies that were used to teach literature in 1816 under the title of *Course de Literature Comparee"*. Another scholar that investigates the origin of the term comparative literature is Rene Wellek, a Gech-American comparative literature critic explains in his essay which focuses on the origin. He stated that this term was "unused and unexplained" till 1820 and 1830's when it was imposed in French literature. Wellek noted that Moriz Carriere in one of his books in 1854 was the first who attributed a German version of the term which was " vergeleichend literaturgeschich". The term comparative literature first usage was in 1848 was by Mothhow Arnold a major Victorian writer and culture critic who has a hand in the significance of the comparative literature. He wrote in 1848 "Every critic should try and posses one great literature at least besides his own and the unlike his own, the better". We understand that the French and other European scholars were the first to develop the concept of comparative literature each in his language then Mothhow Arnold comes and adopt an English version of the term.

Ferdinand Brunetiere mentioned: "The history of comparative literature will sharpen in each of us. French or English, or German the understanding of the most national characteristics of our great writers we establish ourselves only in opposing; we are defined only by comparing ourselves to others, and we do not know ourselves when we know only ourselves". The French writer and critic Ferdinand Brunetiere highlighted the impulse of emergence of comparative literature which shares the human experience and liberates literature from nationalism. Furthermore, the comparison between literatures would clearly shape a writer's literary work. According to Ferdinand, the goal of comparative literature is to

understand better our literatures through comparison which will provide a better understanding of the society which will definitely reflect on literature.

As mentioned above there is a general agreement that comparative literature was a reaction against the 18th century nationalism in England, thus no one could ignore that comparative literature has its origins in the Christian era. Romans had the tradition of comparing their works with the Greek works to find out the similarities and differences as well, which led to consider the Romans as the pioneer in Comparative study.

However, comparative literature as an independent discipline came to light in France by 19th century .It emerged due to need of European critics to have a sense of peace and unity against nationalism. At that time comparative literature reached European literature (France, Italy, Germany and Spain) starting with France and the achievement of the first school of comparative literature named the French school. They stressed that comparative literature is about the international history shared between literatures therefore they limited the comparative study of literature by the condition of language. At that stage comparative study of literature was characterized as the study of influence and reception of other writers. French scholars had a feeling of need to such a unity with other literature sharing the same historical background.

European comparators ignored the national culture identity which causes the float of inconsistency between the national identity and comparative literature (Basnnett 05). Thus Comparative literature started gaining ground outside Europe and establishing its basis in the rest of the world toward Asian nations like china, Taiwan, and Japan. India was not an exception, the Indian culture activist Ganach N. Devy, noted that the rise of the modern Indian nationalism was behind the emergence of comparative literature in India.

Besides Asian continent, comparative literature reached and gets developed in nations as Brazil, Latin America and many of the African nations by virtue to the Intention of national consciousness to transcend the colonial patrimony. In such countries comparative literature gave importance to the fusion of the indigenous literature traditions and the imported traditions (Basnette p08. 09).Because most of the previous motioned countries were decolonized countries, they experienced a national identity struggle which definitely had its reflection on their literature to be more than just words. Henry H. Remak defines comparative literature as:

> Comparative literature is the study of literature beyond the confines of one particular country, and the relationship between literature on one hand and other areas of knowledge and belief, such as the arts (painting, sculpture, architecture, music) philosophy, history the social sciences / e.g. economics, sociology), the sciences, religion. On the other hand, in brief it is the comparison of one literature with another or others and the comparison of literature with other spheres of human experience. (np)

The above mentioned definition by Remak, one of the founding fathers of comparative literature programme at IN Bloomington, United States, shows the American attitude towards the comparative study of literature.

 Comparative literature gained ground much later in America by German scholars and American critics as a reaction against the French school focus on the comparative study characterized by limitation .Thus they establish the American school of comparative literature.Many theories were emerged within the American School;"film adaptation" theory

is one of them and it is the scope of our research.

2. Film Adaptation Theory

2. 1. The Emergence of Film Adaptation theory

"Film adaptation" as a theory of the American school of comparative literature, mostly defined as the adaptation of a written work of literature (a novel, story, short story of novella) into a play (a piece of theater film or a series). Basically movie adaptation has its roots in history when the ancient people were transforming the oral myths, legends and oral stories into songs, paintings or symbols written on wood or stones.

Lynda Hall contributed in the field of film adaptation and she mentioned on one of her researches: "The concept of film adaptation was first used by the Greek playwrights that adopted the oral popular heritage into their pieces. Film adaptation got appreciated and frequent as soon as filmmakers noted that a good written story have to be completed with moving pictures. Furthermore, the visualization of a written literature was placed as a fictional adaptation" (Hall.np). Film adaptation saw a big development from the Greeks to the contemporary era to inspire more filmmakers

Many critics argued that the successful adaptation of the twentieth century novels was too much beneficial on the movies making of that century. "Film adaptation" success was noted especially in Hollywood where adapting many novels and classics into movies made a notable trace (Martin.np). Actually, directors and filmmakers got inspired by many written works to transform them into movies adding to that the special effects of the cinematic techniques

Filmmakers depend mostly on their personal understanding of the story and events in the word, then to decide where to apply modification on the adapted work or to be faithful to the literary text; this depends heavily on the producer and the director interpretation. Linda Hutcheon a Canadian theorist in the field of literature and in comparative literature, in her book *a theory of adaptation* (2006) mentioned that, the filmmakers are making a translation while they adopt a novel into a movie; this necessarily needs much creativity and a connection and respects towards the written work. Thus, Hutcheon states that the novels major themes and plot must be respected by the filmmakers (19) .The adapter has to detract some characters and details from a novel or add ones to short story for cinematic necessities; for respect for the standardized duration of films.

The word of cinema witnessed a high progress due to the adaptation of literary texts into movies, since the film adaptation motivate and inspired lots of talented filmmakers. Film adaptation implant unique interpretations and aspects of life, in addition to new fictional scenes inspired from the literary texts which marks the outgrowth of word of cinema (Hall.np). Furthermore, the film adaptation was beneficial to the cinema; the idea of transforming a story and characters in the bookshelf to moving scenes on the screen brings something new to Hollywood films which know a big worldwide success. Literary texts are known as a world of fiction, legends and imaginary which gave a new source of inspiration of the adapters.

2.2 Stages of Making a Film Adaptation

Once the filmmakers get personally motivated to make a cinematic version from the novel, they find themselves passing through conditions to cover the work that the film adaptation needed.

The adaptation process must follow a defined methodology in order to accomplish a new artistic work with a special touch of the director to be considered as an equivalent to the original text.

In the context of adaptation stages, seven steps are noted. First stage is "entertainment reading", the adapter have to read the literary text for the sake of entertainment without stereotyping the novels story, characters or themes. The first reading would be the source of inspiration to the filmmaker and figure out if there is a link of attraction with the novel which definitely will be noticed later on in the film. Then a discussion between the filmmakers about the technical limitation is necessary. Second , "finding the story", this stage is the result of reading the literary text many times and linking any fateful detail and event related to the novel to image that overall detailed image of the story and the extend of the text influence on him/her. Thus unleash the director's imagination to visualize the setting and characters. The third stage is "covering the conflict"; here the Filmmakers would cover the social and personal conflict that shapes the characters identity. Fourth, "collecting materials", each story has special materials such as the setting decoration, the characters appearances which are important tools in the success of visualizing the text. So the production crew should gather materials and use them within adaptation. Then it comes the fifth stage which is "constructing a scenario", when the directors have to give attention to the events narration which will beturned to moved scenes in the movie, and decide whether some limitations must be applied or not. Sixth, preparing drafts, starting with the very first one which is an overall vision of the construction of scenes, six other drafts will follow. Seventh step, a feed bake and revision is to be prepared in order to look into the six previous drafts to make sure everything is in the right place (Balodis59).

The selection of the work is initially based on the attraction of the adapters to the story, then passing though different operations to visualize it into moving images and sound. The producers and directors vision will not be completed unless they choose the setting (including place and time) according to the books events and how they interpret the work, in which way they want to demonstrate their vision after many readings. Later on it comes the actors' choice to incarnate the roles, which mostly based on the image comes in the adapters imagination will reading the book.

Initially the adaptation is focusing on two essential aspects, the story content and discourse, the adapter has to cover the two to guaranty the success of the adaptation. One is the content, it means" what is the story that the novel based on", the second is the discourse, how the adapter present the content. Any adaptation should be based on these two aspects, so the focus on the context and the discourse is a necessity. In case there is no content, the filmmakers could not have the complete vision of the film neither to recognize the way that events of the story are chained, furthermore, the discourse inspired them to how pasture the content (Sirbettu 491).

2.3 Types of Film Adaptation

Film adaptation has several types, scholars and critics mostly concentrate on the three most significant ones, loose, faithful and literal. To describe an adapted work as a loose it has to be not fixed and it should be based on an original text with applying modifications.In this type the producer would adopt the basic story on a novel then apply lots of modifications which could cause a fundamental change in the chain of narrating events and themes as well as the end of the novel could not be similar to the film's end (Dean 6).Here the adapters would re-edit the novels row material up to their intention and interpretation which is

different to the writer's perspective

The kind of translating "word by word", is the book "literal adaptation" type. Rachel Malchow Loyd mentioned "The literal adaptation does its best to stay true to the text by hanging upon its every word, but as a result usually fails to become a film in its own right" (Lloyd.2). This type of translation was criticized by many critics because the result of this adaptation type is uncreative cinematic vision, the visual image is the same as the narration in the novel, it is just another version of a book, we give as example Shakespeare plays.

Faithful adaptation is the third type, when the adapters try to visualize their work closely to the one of the author and maintain the text given by the writer including the novels thematic with all its symbols and motifs. Along with the cinematographic techniques impress used the director, using this type needs to preserve the basic literary aspect of the text. Faithful adaptation faced theorist's critics (Dean). Thus the result is the same story with same narration but in different sorts of art.

3. Translation: From Book to Screen

For a long time, written texts including novels, short stories and novellas were the most used entertainment means, the uniqueness of those artistic works depended on the writer's artistic capacity and talent.. That genre of literature shaped a space of pleaser and magic far away from the hard reality, while cinema brings another sort of amusement, the latter was different; it was based on the audio and visual effects. Cinema' industry made a change in world of entertainment and walk off with most of the audience attention, as a result great number of successful adaptation were made in the last twenty years.

Talking about translation leads logically to detect the different methodologies, materials, and techniques used between a movie industry and book writings, as was quoted in Linda Hutcheon *A theory of Adaptation,* "cinema tells us continuous stories; things that could be conveyed also in the language of works, yet it says it differently"(3). Writings unleash the readers imaginary to set an image of each character, and imagine the setting described in the novels. Yet, Cinema limited the ability of visualizing for the audience.

Though a novel and a movie are both works of art there are number of different aspects in between to be mentioned. The most important distinctive is the literary text and the film script, mostly the latter is up to the director inspiration to made the film. Over and above, the cinematic technique used in cinema and the narrative techniques used in the book, the formal differences and the stylistic devises use which differ immensely between the two art works.

3.1 The Process of Translation

3.1.1 Literary Text and Cinematic Script

When talking about form, novels takes almost the traditional form of prose thought it may contain some dialogues, while the script is a form of dialogue and description of the characters gestures. To convey the writer' vision to the readers' imagination, the novelist counts on the detailed narrative and descriptive style of events settings and characters. On the contrary, the script writer relies on the image and the performance of the actors to sustain the meaning with less use of the speech.

The length of the literary text is much longer because writers rely mainly on the use of words to transmit the image to the readers' mind. The written script is much shorter because

later on will come the role of actors image and the sound effects to incarnate the meaning and the mood of the story.

Concerning the style comparison, the book is immensely outstanding because writers give a great importance to prove their uniqueness and to show their talent and creativity sense but the script writers do no work on the words diction and the stylistic devices, rather they use the main events and themes of the story and work on the reinforcing the scenes with best acting abilities and cinematic techniques factor while acting.

To precise the distinction between a novel and a screenplay, the novelist and filmmaker Rex Pichett in one of his online interviews stated that: " A screenplay is little bit like skipping a stone over the water because you really go from a to d to f, whereas a novel, you are getting into the water and west deep… you have to create the whole world", in some other interviews he defined a screenplay as " a really good screenplay is imagining a novel and then adapting it without having written the novel"(Difference between writing a screenplay and a novel with Rex Pickette). Therefore, through the novel a detailed image will be found, which will simulate the readers imagination while the screenplay provided a generic image of the story.

3.1.2 Formal Differences

The world of cinema took a single century to birth and shine immensely. The fast maturity led to the emergence to the translation of literature into films, as far as this kind of mixing two different arts was interesting for many critics and scholars to deal with the formal level of the translation scope of study. Actually the points to be compared at the formal level are a lot; we shall mention and discuss the major ones in terms of narration, image, and sounds in films and words, silence in the text.

Technically, however filmmaking and novel writing share common goal which is to satisfy the audience/ readers, they use different methodologies and materials. We state the use of image in screenplay and words in written texts; in literary translation the power of image is to visualize the writers' idea along with the directors' vision. In fact the image cannot play the role of a word in expressing what is abstract, more precisely, the inner side of character when he/she is suffering of feel happy inside. We cannot estimate more than what we are see. Since the camera is the basic medium in visualizing the written script, and it deals only with the surface, so characters feeling and thoughts cannot be revealed by this tool. In the other side, when the writer well uses the words, they have the ability to dig deeper in the characters meanings.

The literary text gives a large space to narrate the events of the story from different views. It changes from the 1st to third person narration; therefore, the movie is limited by the camera ability to go on only one direction at a time. In such cases the director uses a technique names voice-over technique which makes a possibility to give a voice to the characters that are physically not part of the scene. For a writer, going forward and bake is a very simple task using the three tenses, which is almost impossible in movie industry because it costs more and takes a lot effort and time.

Unlike the novels readers, the movie audiences understand the massage of the story from image and sound, before; we should mention that the sounds are divided into: speeches, music and noise. Each type has an importance in conveying the meaning that the director wants to transmit via duplicating real life sounds. This considered as strong evidence that a movie could approach reality better than any novel could. By contrast, literary text uses the silent words as means to transmit the meaning; silenced words are used in written works to convey the characters mood with no sounds. On the other side, movies are paralyzed without

sound effects to visualize the characters situations and mood.

3.1.3 Stylistic Devices

Literary devices are means to trace the predestination of the story, used by writers to boost the text quality including countless devices such as; style, plot, structure, perspectives, voice and many others even grammar, punctuation and type of phrases and choice of words. Filmmakers as well use the most developed stylistics tools, which are known in academic context by the cinematic techniques a movie based on including editing tricks, the special lighting and sounds/music effects.

The director and his crew use of all types of stylistic devices related to cinematography can make the difference. Moreover Stylistic effects and editing techniques used in cinematography are elements to create a vivid image and give a spirit to the movie. literary texts as well screenplay, use different stylistic devices for common objectives, Jackob Loth in *Narrativein fiction and film*, examines the techniques in both art forms "…plot, repetition, events, characters and characterization are also important in film even thought the forms of presentation and the way in which those concepts are actualized greatly in those two art forms" (8). Here he emphasizes that artistic devices used in literary texts and films sharing the same goal, for instance the use of words in transmitting the characters tone then their mood whereas in filmmaking, lights and visual effects helps to convey the story events and themes.

3.2 Film Adaptation: Daunting Challenges

3.2.1 The Director Personal Perspectives

Adapting a book into a movie from the director's own understanding is one of the obstacles that face the adaptation to be faithful. The background of the director (social and cultural) will definitely be present in his manipulation of the story, intentionally or unintentionally. The feminist novel by Alice Waker*The Color Purple* was adopted into a movie by a male is an example of the director' personal perspective touch in the adapted movie, when director made remarkable changes on the original text. Those who read the purely feminist book when watched the movie noted that there is no feminist touch in the movie, because the male director could not feel the female suffering and misery experience. Thus, his interpretation of the movie was different from her writer's, whereas in other cases, the writer and the director can share the vision of the story. *Fight Club's* movie director David Fincher and its book writer share the same ideology and vision which allowed having a faithful adaptation of the novel. The director accuracy on the understanding of the themes of the story added to the great choice of the cinematic techniques, including sounds and image effects reflect on the success of turning a novel into a book.

3.2.2 Reading a Novel/ Creating a Movie:

Since the filmmakers are readers at first, their adaptation will be based on what they have read then add their artistic touch to visualize their vision not the writer's. This raised the fidelity issue. Many critics maintain that the director's personal interpretation when adapting a work leads us to say there is no faithful adaptation. Khalid Aqadi argued in *literature and cinema*:" some critics insist on the fidelity criteria, and by insisting they underline the fact that the filmmaker has a different perception of reading of what the critic saw,, by him,

it is irrelevant to talk about fidelity issue each reader perceive his own point of view"(43), fidelity issue was a controversial topic of many theorists and researchers because of the director inspiration which pushed the context difference between the film and the written work.

> Janis Balodis also stated: Most films are …literal, translated of text
> into the language of film …second…on one that retains the core of
> the structure of narrative while significantly reinterpreting … the
> source text …a third approach is one that regards the source merely
> as raw materials; as simply as occasion for an original work. (qtd
> in. Balodis 27)

As it was highlighted in the above motioned quote, film adaptation divided into three degrees, "borrowing, intersection and transformation" are terminologies used by Andrew (1984) to define these degrees (Balodis27). "Borrowing" is to represent the original text as it is, respecting the themes and story details. The director in this type stuck to the first source materials word by word, transaction degree is where changes on the story details or the second characters but keeps the writers point of view. The third degree is transformation, the film based on a novel but many modifications will be applied; as to omit some details according to the producer and the director interpretation concerning motives and themes.

4. Postmodernism as a New Era of Different Arts

The later 1960s was a turning point in the cultural, social, and economic life worldwide. People rebelled against the existing postmodern life conditions and looked forward creating a life that lives up to their ambitions. Hence, a sense of criticism was developed in a way to reestablish the modern civilization. In twentieth century, postmodernism came initially against modernism and enlightenment movements, refusing their theories and philosophy.

Postmodernism emergency reached different aspects such as: literature, arts, philosophy and politics. Like any new school of thought, Postmodernism has passed the modernism period and celebrated the birth of a new era of understanding the social reality with, Nietzsche, Herdegger, Derrida, Rorly, Lyotard and others (The philosophy of Postmodernism , its scholars and impact on art).

> Delanty,2000;131.Lemert 1997;21 stated that: it hardly need be said that postmodernism has something to do with what is allegedly happening to modernism. So, if modernism is a culture of modern age (or simply of modernity. Then postmodernism has something to do with the breaking apart of modernism (qtd. in Postmodernism: Issues and Problems).

Postmodernism involves different disciplines which resulted in the emergence of many new social, literary and political theories; cultural, aesthetic and intellectual aspects were not an exception too. ¨postmodernism¨ as a term was used in the 1930s and 1940s by the Latin-American literary criticism and the Anglo-American literary debates as well; therefore, in 1970s the postmodern study got boosted. When dealing with postmodernism, a modernism influence study is essential, which is the result of |¨European Enlightenment|¨ in the 19th century .According to Hollinger, modernism is characterized as¨modernity as a term describes the social life that appears in the west during the Enlightenment. It is a type of society that was dominated by capitalism economy, with different labor classes and industrialization, science and new technologies development, political and ethnical individualism. Post modernism is a cultural, philosophical and literary movement that influenced the contemporary era (Barrett, 1997). It worked on the modernist stylistic and ideological

limitation after the great change the world faced by the end of World War 2. Postmodern literature emergence was due to the writers who were influenced by the post modern new philosophy, which argued that truth cannot be objective because truth and fact are captive teach situation conditions. For post modernists there is no absolute truth for all situations With the new postmodern literary theory and criticism many authors adopted the use of irony and humor as a mean to criticize, they analyzed serious subjects by a fragment and playful way. Those are some of the scholars who leave works in post modern literature; Derrida, Algerian philosopher born in France, who adopted the deconstructive approach. Baudrillad, a French scholar believed that the individuals' identity is immensely related to concrete items that they own. Faucult is another French philosopher who focused on the console of discourse for which we can understand the truth. Reisman, American philosopher, wrote a work titled *The Lovely Crowd*. He focused on the influence of media, which had more control on people in the post modern period, and Lyolard, French post modernist who worked on many disciplines across with literature and various topics (Postmodernism: Issues and Problems).

Post modern literature often use number of stylistic techniques such as; Pastiche :the process of collect many ideas from different sources and made a new style from them , Intersexuality : which is the use of other works in another literary work , Metafiction :the writing about fiction ,writing to make the reader aware that it is infect is fiction , another stylistically techniques is Temporal distortion which is known as the non-use of a time line , Minimalism :is the use of characters who seems real and common characters .Maximalism; post modern writers mostly use disorganize and detailed style of writing ,Magical realism: the description and narration of unreal events and impossible situations without distinguishing between what is real and fiction ,the last one is Reader involvement by the fictional description which attract readers attention.

This theoretical chapter was mainly based on the theory of movie adaptation, and the many researches that contributed in this field of literature study, in order to discuss the possibility of making a faithful adaptation of a written text in the bookshelves. After examine the relationship relates the cinematic work and its original text; and identifying the means used in the process of adaptation, we conclude that the film adaptation stands as a much known theory in the postmodern era. thus the fidelity issue was always a controversial topic because of many limitations which are the result of the broad difference between the two art forms.

Chapter Two

***Fight Club*: Confronting Novel and its Filmic Adaptation**

"The first rule of fight club is you don't talk about fight club"

"The second rule of fight club is you don't talk about fight club."

(Fincher, David, 42:56- 43:07[1])

1. Introduction to *Fight Club* Book and Movie

This chapter will break down the first two rules of *Fight Club* as Tyler Durden said. At first, the reader should take a look at the story in the novel and the film, and how the events flow. Moreover, this chapter will analyze the story, according to contemporary society, as a postmodern literary work via giving the main themes and characteristic of postmodernism that are clearly depicted in both movie and novel. An application of postmodern elements on the novel structure and language will be presented. It stresses the implications of contemporary culture on the story characters. Furthermore, I will focus on the identical perspective of both the author and the director. Finally, I am going to compare between the novel and the movie using all theories and techniques mentioned in the previous chapter.

1.1 *Fight Club* Summary

Fight Club is Palahniuk's first novel, published in 1996, and adapted into a film by David Fincher under the same title in1999. The story is about the protagonist (unnamed narrator), the narrator is an office worker, and he participates in examining contemporary consumer culture because he was addicted by furniture (sofas, lamps, and chairs). "I love my condo.

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[1] (00:00:00-00:00:00)timestamp of the scene in the movie

I love every stick of furniture. That was my whole life. Everything the lamp, the chairs, the rugs was me. The dishes in the cabinet were me. The plants were me. The televisions were me."(Palahniuk, 1996, 110). The protagonist thinks that those things make him a good person. Although he was rich and has a job, he was unhappy and suffers from insomnia.

One day, the unnamed narrator visits the doctor for a cure, but the doctor sends him to attend support group. The narrator attends those groups when he can cry and show his real personality (feelings and emotions). This helps him to solve his problem. Everything changed upside-down when he met Marla Singer, so he asked her to split the week as the best solution for them. The narrator was at a work trip when he met Tyler Durden, a charismatic character, work as a film projectionist and a soap salesman. After finishing his job, the narrator turned back to his apartment that has been blown up. There is no place for him, so he found Marla's number with the ashes and calls her but hung up without saying anything. He calls Tyler, and then they met at a bar where they drink beers. Meanwhile, they were quitting the bare, the narrator takes permission to stay with him, Tyler asks him to hit him without any serious reason "I want you to hit me as hard as you can" (Tyler). This was the first step to create fight club. Following each fight, they return to Tyler' s house, old house, in an isolated industrial section of town, nothing work in addition to dirty water.

The narrator's life changed like Durden life; rejects the values of society and doesn't care about his clothes and even where he lives. He started going to work with disheveled appearance, and he changed his way of talking to his boss. Tyler and the narrator continued fighting to attract the other man. *Fight club* starts to grow, new faces appear every night. One day the narrator has dreams that he is having sex with Marla Singer. The next day he realized that she had this relation with Tyler: The sexual relationship threatened the narrator life.

One day Tyler burns the narrator's hand under the reason of reacting as a way to reach rock bottom. The narrator surprised by bob (testicular cancer group member, the narrator friend) as a member in fight club. Tyler decides to change these violent acts into a large project named "Project Mayhem", where he gives all members a hard job to do, including the narrator. He suddenly disappeared. Everyone in the group and outside the group start calling the narrator "sir", which makes him ask who am I. The narrator calls Marla and asks her if he has sex with her and what's his name; she answered him you are Tyler Durden. Suddenly, Tyler returns and the project Mayhem terrorist acts begun. Bob was shouted by policemen and died, also his boss was dying. Here the narrator realizes that he killed his boss. The narrator wakes up in his house when he asks Marla if he kills someone. She said yes. He starts remembering all these events. Then, he wakes up in Tyler's house, and Tyler was there.

The story returns to the event that Tyler holds a gun in the narrator's mouth. On the roof of the Parker –Morris, Marla and all the members of a support group where they're asking him to stop. The narrator said that the building will be demolished, but they don't care. Marla said that she liked him. He realized that he created Tyler. When he wakes up, he believes that he is in heaven. In reality, he was in a mental institution, he met men, "somebody with a broken nose" tell him that the plans are continuing and they can't wait for him to get better and join them again. "Everything's going according to the plan… we look forward to getting you back". (Palahniuk, 1996).

1.2 *Fight Club* Film

As any postmodern film, *Fight Club* employs an artistic method in the narrative techniques, setting or even the plot (arrangement of events). That is completely

Linked to contemporary society and culture, In USA, Fight Club breakdown the customary Hollywood movie properties. It includes different cinematic techniques. Fincher uses a different way in events arrangement. The following ideas make the viewer familiar with Fincher style in presenting events and characters. This what some film reviewer assert.

Starting from the plot structure, *Fight Club* does not follow the ordinary follow of events plot "exposition, climax, and resolution" because it was a fragmented story. According to Bhabha, 1994) is "a celebration of fragmentation, bricalage, and pastiche" (The use offlashback). The viewer can divide the movie into four main scenes. Each one of them criticizes the postmodern social norms. During the first scene of the movie, the viewer can see that it starts with a scene in the narrator's brain and a flashback to his insomnia trouble. In the second part of the movie, the narrator first met Tyler. The concept of violence is going to appear by the creation of fight club by Jack and his alter ego "Tyler Durden". The third part of the movie, Fight Club developed to become the Project Mayhem, a dangerous mission. A terrorist act appears. The third part of the movie, the narrator starts asking question concerning who he is when tension develops between him and his ID the final part of the movie. Jack realized that he suffered from split personality. He and Tyler Durden is the same person. Then, in the first scene, Jack in a roof shooting himself. The same situation exists although it is different end.

In the first part of the film *Fight Club*, when the viewer talks about Tyler Durden, he is referring to the charismatic actor Brad Pitt, and when he talks about Jack or the nameless narrator he is referring to Edward Norton. David Fincher in his movie does not identify Jack's name because he has no identity "who I am in Fight Club is not same one my boss knows" (Palahniuk, 1999:28); this scene, Jack is conscious about his trouble mental illness. Also, he is

struggling between reality and imagination, what Gamach (2011,39) asserts "splits between who he is in life and "real world" and who is in Fight Club". Tyler Durden was the only known character in *Fight Club*, this what Jack realized at the end of the story. According to jack's mind, he is a double. Here the difference clearly appears between the two main characters. Jack was powerless, emasculated and consumerist ruled by social norms. However, Tyler was completely the opposite. He was powerful, masculine, and anticonsumerist. He does not care about social and cultural values. Brad Pitt, "Tyler Durden" firstly appears in a small flash when Jack visits the doctor, asking for a cure for his problem "insomnia".

Jack starts attending different cancer support groups, The character Big Bob appears as an emasculated person, who suffers from testicular cancer, although he has a male embodiment, where he becomes able to cry and show hidden emotion, and sleep as a baby. This situation does not stay longer because when he meets Marla Singer, he turns back to insomnia. Marla Singer or "Helena Bonham Carter" was an aggressive, intelligent woman and the only main female character. She was attending the same support groups as Jack, so they split the days of attending the groups to feel free and satisfied. Meanwhile, they exchange phones numbers and start a sexual relationship in Jack's brain.

The second part of the movie, Jack met Tyler on a business trip to hide the accident cause. After his initial meeting with Tyler, Jack "Edward Norton" returns home, but he found that his building was exploded and everything was strewn around the placement. This makes him thinks about how such an explosion happens and remembers his conversation with Tyler. After that, Marla's number with the destroyed elements surprised him.

Jack calls Marla but he hung up before her answering. Then, he calls Tyler, but he does not answer. After a while the phone ring and Tyler was the caller. He invites him for a beer where they discuss their different point of view about materialism and consumerism. Jack asks Tyler if he can live with him since his apartment was exploded. He gave him the permission, but with a favor, which was hitting him as strong as he can without reason. From this point they start beating each other and it was the first step of Fight Club creation.

Jack goes with Tyler to his home "house at the end of the street" and as Palahniuk describes "toxic waste part of town" (Palahniuk, 1999,37).   This house was better representedin the film. Fincher portrayed it as a dark place with no nature around it, abandoned house with dirty water, broken windows, and,… etc. as the narrator explains when it rains he has to shut the electricity, this illustrates how old the house is.

After a month of living there, Jack accustomed and developed Fight Club at the same time his relation with Marla. Every day new members attend fight club, although "the first rule of fight club is you don't talk about fight club", which makes Tyler anger "by the look of all the new faces, somebody has broken the first rule of fight club". Meanwhile, he was angry Lou, the basement's owner, comes and ask Tyler for the reason he is in his basement, Tyler answers that he does not finish his conversation yet. Lou does not care and raise them to go away the basement that leads Tyler to start beating him till he runs away. He gives them permission that they can stay there as long as they want.

Tyler starts asking its members for assignment one of them is feigning a fight with a stranger and give him the opportunity to win. Then, the camera turns to the scene where jack threatening and shooting on his boss and call for security. This scene makes the viewers doubting if Tyler and Jack are the same person. "Switch plot" appears. The narrator said, "For

some reason I thought of my first fight with Tyler"(Jack).then, he starts beating his boss until he reaches his goal.

The third part of the movie, soon, fight club grows to be Project Mayhem, "vandalism" as police commissioner describes. Jack has no idea about this project because he was rejected by Tyler "I am Jack's feeling of rejection". He was disturbed because Tyler became the leader of the club and the project. After he beat a soldier for the excuse of "I want to destroy something beautiful." (Jack). Then, he wakes up and suddenly Tyler disappears, Edward Norton turns back home when he finds a group of people, belonging to fight club, and continuing Project Mayhem's missions. He asks if someone sees Tyler, they answer that he is not there. Marla was confused and stunned when she hears the answer. Moreover, Tyler realized that his friend Bob was shot in an assignment and died. Nobody has a name this is a rule in Project Mayhem.

Jack here starts looking for Tyler. He go to see every place he supposed to visit where he had been surprised by everyone called him sir and one of them said, "you're Mr. Durden; you are the one who gave me this". Jack went home and calls Marla, which he considers "as a line between reality of Jack and his disillusion", asking her if they ever had sex. She answers, "You fuck me then you snub me, you love me. Then, you hate me; you show me your sensitive side. Then, you turn into a total asshole, is that a pretty accurate description of our relationship, Tyler?" … (Fincher, David, 1:51:58-1:52:04).

Jack is still confused and asked her to say his name. "What is my name?" She answers, "Tyler Durden! Tyler Durden". Suddenly, Tyler appears and explains everything although he was upset, blaming Jack for breaking his promise; which is talking about him with Marla.. Here David Fincher confirms any ambiguity of the question of jack's identity, and explains

plot twist to spectators. Jack fights himself in front of the bare leading Project Mayhem, and having sex with Marla. Jack realized that he and Tyler are the same person. He is afraid about Marla's life since she was the only one who knows the truth. He advises her to disappear for a while, meanwhile he explains everything. "Tyler, you are the worst thing (issue) that ever happens to me" this was the last expression said by Marla Singer.(Fincher, David,2:00:20-2:00:23).

Jack awakes and immediately accepts his split identity "Tyler". He ladders himself to police and confesses that he is the responsible person for the terrorist movements and the creation of Fight Club and Project Mayhem. The film moves back to the first scene where Jack is in the roof of a blown up building. Jack understands his split identity and starts focusing on what is there in Tyler's brain, because what's in Tyler brain surely must be in Jack's brain. So, he makes a decision that if he shot himself Tyler will disappear.

The film ends up with Jack shooting himself. Tyler disappears. Jack, with a bloody face, holding Marla's hand, looking through the windows and watching the explosion of buildings surround them, with the help of testicular group. With a hopeless eye Jack said, "You met me at a very strange time in my life." (Fincher, David,2:15:54- 2:15:56).That was the last sentence said by Jack.

2. Postmodernism in *Fight Club*: Reality and Representation

Fight club can be considered as one of the best example of postmodernism convention and society broken rules. The world at that time known by freedom in doing things, but it linked to materialism as a dominant ideology. So, in this novel, the narrator rejected this ideology with the help of his "ID" alter ego "Tyler Durden". Starting with what the idealized society should be and how to ignore chaos. The narrator has a job that he never loves. Why

justto buy useless and unneeded things to feel alive. He lost his identity because of his capitalistic view. Jack feels as if he is a machine ruled by society, which makes him lacks the sense of fulfillment of his goals. Exactly when he met Tyler Durden, who was against materialism and consumerism, and blow up his house, he realized that his life is as empty as the fridge in his burning house. He explains how human suffers from ignorance and belonging; they have everything but lack the desire to change the real situation. According to some scholars, Chuck Palahniuk uses his main character, Tyler Durden's words to tackle this problem and said,

> We are the middle children of history, man, no purpose or place. We have no great war, no great depression, our great war is a spiritual war, our great depression is our lives. We've all been raised on television to believe that one day we d all be millionaires and movie gods and rock stars, but we won't. We are slowly learning that fact. And we're very, very passed off… (Fincher, David,1:10:43- 1:11:15).

In order to understand more the post modern society we need to understand what they are fighting against, and why they create this club, because in the novel *Fight Club*, the writer and the director succeed in show case the mindless possessing of materials.   Fight Club, is not a place for males to reestablish their masculinity and manhood, in fact is a rebellion against postmodern society and post-modern industrial economy. They believe that postmodern society pushes them to think in materialism "manipulated by external forces" (Tripp, 181). The reader can see that Jack represents the real, idealized world in postmodern American society, but is not happy. He focuses on materialism and consumerism. However, Tyler is the upset   of   Jack's   personality;   in   other   word   his   "ID"   anti   materialism

And anti-consumerism, "Tyler is a no-holds-barred charismatic rebel" (Giroux). Tyler was the only character who does not care about material possession and commercialized life. Moving back to post modern society in America: Masculinity, violence, lack of identity, and consumerism. These are important concepts that are clearly portrayed in the novel as well as its cinematic version.

2.1 American Society and Postmodern Themes

2.1.1 *Fight Club*: Understanding Masculinity

The *Fight Club* biggest interest was to show gender and masculinity dominance in the contemporary post-modern American society. According to Lizardo. (2007). "*Fight club* tends to emphasize its relevance for the study of contemporary representation of gender and masculinity". In the 19th Century man were consented with the male sex role, to be the man you need to hide your feelings and emotions. According to Kimmel (128)"real men held their motions in check, the better to channel them into workplace competition" *fight club* was created as a way to prove manhood and to "bolster their sagging sense of masculinity." (Doyle 37) fight club shows the contemporary manhood and the dominance of masculinity. Tyler's character in the novel plays the role of a hegemonic man in society. He has all qualities and means that Jack wishes to have especially masculinity. The narrator uses his ego "Tyler "as catalyst to discover and give life to masculinity, by beating down the other values of life that make a strict society. According to Dr. Michael Kimmel, a sociologist at New York University, masculinity has rules like fight club.

The first rule is "sissy stuff"…, the second rule is to be big wheel. You know

that we measure masculinity by the size of your psyche, wealth, power, status,

things like that…. The third rule Kimmel says is to be a" sturdy oak"…, which

means to keep the feeling and emotion away through hiding it. The final rule is

"… giving hell. Always go forward, exude an aura of daring and aggression in

everything that you do (1)

These four rules make the reader know how Palahniuk use masculinity in his novel "fight

club". *Fight club* considers as the accurate example of masculinity because it helps the male

characters to achieve the eventual idea of masculinity and manhood.

2.1.2 Violence:

"This is your life, and it's ending one second at time" feeling alive

From the title, the reader can discover that there is action, furious, and violence in the

story. *Fight Club* characters, especially the narrator and Tyler Durden chose to fight to escape

from society and to give value to their lives and to help men feeling alive. This what the

nameless narrator said for emasculated men in the story:"You see a guy come to fight club for

the first time and his ass is a loaf of white bread. You see this same guy here six months later,

and he looks carvedout of wood. This guy trusts himself to handle anything. …" (Fincher,

David, 44: 31-44:40).

In the novel, Tyler Durden, use the fighting as a tool for a spiritual awakening not as a

way to solve their problems. Moreover, all men who attend fight club and ask for pain and

violence want to achieve self-improvement or to fulfill self-destruction and to feel like men

not as a machine. "… You feel the shard in your eyes, yes, and then you're being punched hard, your nose broken. Like the world is broken. Livid because their violence…" (Jesse, Kavadlo 3).Every night fighter goes back home with bloody face and broken nose, but with the feel of self satisfaction because every fight "go on as long as they have to". This mentioned as the one of fight club rules (exactly the six one). Project Mayhem was a good example that increases destructive act of highly –publicized violence, in which every single member should do a violent act against someone else, who never met before. "The film retrograde version of a violent masculinity rooted in the male body" (Robinson, 2011). Fincher in his film used violence as ameans to express manhood. This explains why they attend the fight club every night.

2.1.3 *Fight Club*: A Search for Identity

In the beginning of the story, the narrator was not weakened person like other members of testicular cancer, but he was chucking identity. He was struggling between Tyler and jack when he met Marla for the first time. "Chuck Palahniuk's *Fight Club* (1996) addresses the identity crises of white, heterosexual, American men…" (Boon, 2003). So, he was in between the impact of Marla and Tyler on his personality. As in a key scene the narrator changes his name many times like "I am jacks heart" and "I am jack colon" in addition to other names he uses when he attends support groups. Jack, who was suffering from insomnia, subconsciously created the character Tyler Durden. He asks for identity explicitly, when he has beaten and bloodied in every fight. Gunn and Frentz, 2010said that "*Fight Club* reflects the protagonist's inability to establish an identity for himself". At the end of the story, the narrator "jack" discovers that Tyler Durden is not real. He is simply another side of his personality "two identities inhabiting the same body" (Ta, 2006) that he cannot separate between them; in other

words Tyler is the" Id" of the narrator. When Tyler goes too far, the narrator snaps back to reality and discovers that he is losing himself to Tyler. So, he should save his friend Marla from Tyler. "The splitting of both psyche and the body" (Ruddell, 2007); by this act, the narrator shows that he has no control over his body because he was overruled by Tyler "… Disconnected from his gendered identity" (Muller 2010) until Tyler appears. Through the arrangement of events, the reader or the viewer can realize that Jack suffers from split personality.

2.1.4 Consumerism and Anti- Consumerism

Fight Club can be considered to be a rebellion against consumerism and materialism that appears in contemporary America. "Things you own ends up owning you", Tyler said. In this broken-world where they are always trying to keep up someone who has "more" than you. So, what does it mean? Some sociologist and critics mentioned in their articles, it means, that postmodern American society focuses just on what other people have. Not the meaningful experience of life. That they lost in America during this period. Spectator can predict that *Fight Club* is about becoming part of life instead of society, finding what is truly enjoyed. Something that does not have a dollar amount; in the end your money does not define you. The viewer can end up with the impression that is. Happiness does not mean material elements. Those things finish up hindering you to grow. This what Tyler represents in the story. Fincher uses Jack's double personality and his voice guider in the movie, to show the conflict between consumer culture and anti-consumer culture.

2.1.5 Isolation

Loneliness is perfectly presented in the novel *Fight Club*. It illustrates with the absence of friends in the entire story and the best example is Marla and the narrator who has no friends, and no one cares about them. solation came due to the lack of satisfaction; that was totally neglected in the characters' lives, especially those who attend fight club. Isolation can be depicted in the film when Marla and the narrator attend the supporting groups like a testicular group. They discover the feeling of belonging and human relationship that they lack in their real lives. Mentioned by the narrator when he answers Marla's question, why he attend those group "… when people think you are really ding they really listen to you …"(16:16-16:21).

2.1.6 The Father's Absence

In addition to isolation and loneliness, both Tyler and the narrator suffer from the absence of father roles in their lives. In fight club, jack's father left when he was a child. Tyler is also a man who lacks father role model. He talks about him as a distant figure, talking with him on the phone only. In this sense Slade (235) mentions, "Tyler's father tells him to go to college, to get a job, to get married. Tyler judges this patriarchal and heaters form of masculinity, paradoxically, as castrating and feminizing. A generation raised by women, needs a powerful father to set them straight"; he links fatherhood to god existing. "… and when he cannot find one worthy of functioning as a father, he becomes it and builds a communal world where he function as the ubiquitous, authoritative patriarch" (Slade 230), which means that men create and build themselves without the necessity of the father figure. They grow up with their mothers so that the narrator said we are generation raised by women.

2.2 *Fight Club:* A Postmodern Reading

There are many postmodern stylistic techniques like intersexuality, temporal distortion, parody, maximalism, and first person narrative style examines and clearly explains and portrayed by postmodern critics in *Fight Club*. *Fight Club* in its two different types of arts; novel and movie, can be classified as one of postmodern literary text and film. Almost all the following techniques studied by sociologists and critics.

2.2.1 Temporal Distortion

According to some film reviewer, this technique clearly presents in the *Fight Club* film, especially at the end of the movie. Jack starts linking events to know if he is Tyler. Fincher David neglects the timeline when he uses flashbacks, and turns to previous events each time. The viewer can see that the story starts and ends at the same point. This means that Fincher plays with the plot structure and the arrangement of events. It is clearly mentioned in David Fincher directing style.

2.2.2 Parody

In order to dilapidated and challenge social and cultural values that appears in America during the 19th and 20th century, Fincher uses parody. "Parody is a perfect postmodern form (…) for it paradoxically both incorporate and challenge that which it parodies." (Hutcheon, 1988, p,11). The caricature image of Brad Pitt in the film used by Fincher to parody the Hollywood star effects as some critics mentioned in their comments. This happens as a small flash when Jack discusses his problem "insomnia" with his doctor. According to David McCracken, professor of English in his research paper, he mentioned that parody defined in Holman handbook of literature 4th edition 1980, as "a composition burlesquing or imitating

another, usually serious, piece of work. It is designed to ridicule in nonsensical fashion or to criticize by brilliant treatment, an original piece of work by another author" (Qtd in McCracken David). After this adequate explanation, the question raised ultimately by this title is why Palahniuk parody? Chuck Palahniuk states responding to this question "you know my very first attempt when I was completely on my own without a teacher, without any kind of guidance; I thought I would try to write Stephen King fiction. So I sat down with every Stephen King book and I tried to copy everything that he did and it was just a waste of three or four years. I learned nothing and I accomplished nothing". Needless to say, parody challenges films and novels success. Palahniuk agrees "we return to troubling films and books because they don't pander to us- their style and subject matter challenge, but to embrace them is to win something worth having for the rest of our lives" (3). It has been adapted through comparison with other strategies like adaptation and pastiche.

2.2.3 First Person Narrative Point of View

This was an intelligent way used by Fincher to show plot twist and the split personality of Jack "dual identity". The viewer watches the movie with ambiguity concerning the coming events that the narrator is the only one who knows. The narrator decides when and how he omits this ambiguity. So, David Fincher uses Jack as the central controller of the storytelling. When he becomes aware of his difficulties like sexual relation with Marla, his friend Bob and his boss death, he realizes that he is Tyler Durden. Here he gives the permission for the viewer to discover events. Jack controls the viewer brain and presentation of events. In some scenes you can see that he is the only character in the story, precisely when he explains his trouble to the spectator. Mentioned in Fight club film analysis1presentation

2.2.4 Maximalism

The use of maximalism puts *Fight Club* to hyper real text because it describes the character's daily life in detail.Especially the protagonist Jack and how he changes his reality. Through this technique he discusses social values by the use of Jack's brain and his binary opposite character Tyler Durden. "Binaries such as the fictional and the real, the soul and the body, the nature and the supernatural." (Beville, 2009,64). David Fincher portrays those differences even in the physical appearance. In almost all the movie, Tyler depicts in colored appearance unlike the narrator who always appears in unique appearance.

2.3 Reality

Fight Club can be considered to behyper real literary text because it describes the character's daily life especially the protagonist "Jack". Through this technique David Fincher discusses social and cultural values using Jack's mind and his alter ego "Tyler Durden". "Binaries such as the fictional and the real, the soul and the body, the nature and the supernatural" (Beville, 2009, 64). He uses the narrator double personality to show the societal breakdown and fragmentation and how it affects human lives. "The loss of human identity and the alienation of self from both itself and the social bearings in the doubles and violent psychotic fragmentation." (Botting,1996,102). This happens with *Fight Club's* main character. He creates a new personality just to escape from reality and to get his freedom from social norms he said, "I wanted a way out of my tiny life". Tyler "the narrator's ID" was violent, maculated and anti consumerist character, he does everything the narrator cannot do.

2.4. Representation

Through *Fight Club* film, the viewer can realize that each character symbolizes different

items in contemporary society. According to some websites and sociologists, **Jack** represents the consumerist society. A Person addicted by purchasing goods that he just doesn't need to make him happy and alive. Work in place that he hates. **Tyler Durden** represents the anti consumerist and anti materialist side of society. He does not care about society. He creates *Fight club* as a way to rebel against contemporary society, especially through violent acts "terrorist attacks". **Marla Singer** represents social victim. She was strong, intelligent, and survival woman and she Fulfills Tyler's sexual needs. **Bob "Big Bob"** because he has a big breast. Emasculated man suffers from testicular cancer, although he was embodied in male character. He does nothing for himself just crying.

3. Chuck Palahniuk and David Fincher: Identical Perspective

From the adaptation of Palahniuk's novel *Fight Club*, the reader, and the viewer can realize that there is a common point between the two persons. They have the same perspective of the post-modern society and how it affectsonpeople performance and actions. Before talking about this idea we need to take a look at the author and the director of *Fight Club*

Chuck Palahniuk was born in Pasco, Washington exactly on February21, 1962. He grows up in a fragmented society, with divorced parents and then murdered father. He studied journalism at the University of Oregon, when he was twenty years old. Chuck Palahniuk develops his writing skill, he becomes a famousnovelist. He obtains the Oregon book award to best novel in 1997, after he publishes his first novel *Fight Club*. During the 20th century it attracted filmmakers, David Fincher was one of them.

David Fincher was born in August 28, 1962. American director and filmmaker. In Denver, Colorado, US. He started his career with Alien3 (1992) and Seven (1995), but he becomes famousdirector with *The Game* (1997) and *Fight Club*(1999). For some scholar, who have written for adaptation, *Fight Club* was a turning point in his career.

3.1. The Way to Stardom

To understand the novel you need to watch the movie. This what a good translation means. David Fincher shed the light on*Fight Club* without missing any single detail. Although he adds new ideas and concepts, to attract the viewer to what really happens incontemporary American society, he does not diluted Palahniuk's message. He almost succeeded in portraying Palahniuk's four main categories of human being in society as it is mentioned in some critical articles. Fincher helps him with visual and cinematic touch to reach the stars by the correct choice of actors. For Palahniuk and Fincher, the first type is the person who has everything but unhappy, ruled by society, consumer addiction, suffers from lost identity. The unnamed narrator, played by "Edward Norton" is the best example. The second type is hypermasculated powerful and violent person, breaking social value. The one who believes that man never pain and never fail.. This perfectly portrayed with Tyler Durden character, played by "Brad Pitt".Further, the third type is powerless person who wants to prove his masculinity via violent acts. Bob was the best example, suffer from testicular cancer. This is the character "Bob" played by "Meat Loaf Aday". The fourth type is the female character, does not care about physical appearance just some money and food to be alive and romantic relationship. This appears in Marla Singer, the major female character, "Helena Bonham Carter". She said that she attends supporting groups because it is "is cheaper than movies and free coffee" Fincher, David (16: 05-16:08).

4.Fight Club: Book vs. Movie.

Undeniably, *Fight Club* as a written work and its adaptation are two analogous works. When dealing with the novel and the movie we feel the convergence of views and perspectives between the writer and the director. One of the reasons behind filmmaker's faithfulness to the novel is the use of different tools and techniques including cinematic techniques, which are already mentioned in detail in the first chapter- and made modifications. So as much as he succeeds in presenting the author words, he can fall in the problem of un/translatability. Through Fincher adaptation those are countable example of misrepresentation of Chuck Palahniuk's ideas.

4.1. The Meeting Scene

Spectator can distinguish between Palahniuk written version and Fincher cinematic version of Fight club. In the novel, the narrator meet Tyler on the beach; Tyler is building something and it creates a shadow off his hand that catches the narrator attention and they start talking   however, in the movie Edward Norton and Brad Pitt meet at work trip, on the plain for the first time, and the narrator notices they have matching briefcases . Tyler was presented as a soap salesman.

4.2. How the Narrator Ended up Living with Tyler

In the film, we see the narrator calling Marla (Helena Bonham Carter) asking for help when he found out that his house was exploded. Marla didn't answer the narrator calls, so he called Tyler and since that scene the narrator and Tyler stated living together. In the book the story was something different. The narrator directly called Tyler and asked him if they can leave together when they were out in the bar.

4.3. The Wound on the Narrator's Cheek

In the book the narrator gets badly injured during a fight and has a hole in his cheek throughout the rest of the story. They completely left that out of the movie, they give less attention during a scene of fighting.

4.4. Marla and the Supporting Groups

Marla the pretty complex unstable female character, her role was mostly unexpected. She took a long period going to the supporting groups; in a part of the book Palahniuk mentioned that she took the narrator to the supporting groups to declare that he has not a cancer. This action is not present in the film. In the movie, the narrator discovers the truth byhimself, he see that she attends testicular cancer group and she is a women, further she attends tuberculosis cancer group although she was smoking. So she was liar terrorist.

4.5. The Narrator's Attitude

The narrator and Tyler are actually two opposite sides of the same personality. In the novel, Tyler and the narrator create fight club and Project Mayhem all together, so the narrator accepts and know everything Tyler does. In the movie, Jack does not know about Project Mayhem he is totally against it. David Fincher shows more Tyler arrogant part of the personality, so jack is not aware about what Tyler is exactly planning for. He knows the truth at the end of the movie only when he realized that Tyler is his upset identity.

4.6. The Resolution

The ending scene is one of the most ironic moments in Fight club, even though the written version was totally different from the cinematic version. In the novel the narrator ends up in mental institution and many members of Tyler's project want to continue his path. In the film it is something else, in the final shot we see the narrator taking Marla's hand while they were watching the explosions from the top of a building.

Chapter three

Fight Club: **Translatability in the Cinematic Adaptation**

Besides subject of translatability in *Fight Club* film adaptation, all critics agree that David Fincher made an addition to the world of cinema by making such film adaptation.Obviously, the filmmakers made put a lot of attention in choosing to set the book written by Chuck Palahniuk into one of the classics of Hollywood. David Fincher inspired many researchers to investigate the subject of translatability in his work, and cover the reasons behind his tendency to be faithful to the novel. This chapter attempts to prove translatability and give illustrations of how *Fight Club* as a movie was faithful to Chuck Palahniuk's novel under the same name. We shall begin with demonstrating the Hollywood image of the postmodern society, and then provide examples of the cinematic techniques influence in the movie *Fight Club* success. Later onwe shall provethe translatability turning written text into moving images.

1. Hollywood Image of Postmodernism

Postmodernism comes as a revolution against every traditional things tackled by modernism. Unlike modernism, post-modernism combines different approaches like literary works and visual arts to create a unique form of art.Furthermore, it uses positive cinematic techniques to describe truth; create a moment when the individual start to catch the truth and reality. Moreover, it gains wider usage in the visual and performing art as a result of the new artistic style. Hollywood was one of these results.

Hollywood emerged and flourished in post-modern period especially, during the 19th century. It started as art of cinema to become a separated art "Hollywood". When you use this term you directly go through film adaptation. It gained its great success because of filmmakers, who gave a visual touch to the written message. Hollywood and cinema, helps the shift from western post-modern society into a materialistic and consumerist society. It was affected by the economical and cultural aspects during the contemporary period; clearly shown in the postmodern movies. Since it appeared during this period, the reader cannot neglect the role of Hollywood in presenting the characteristics of post-modernism. So, there is a mutual relationship between them thematically and stylistically. In order to understand the complex relationship between post-modernism and Hollywood "cinema", you should know the history of both of them; which depicts the post-modern period. Cinema can be considered to be one of post-modernism outcome. It gave the authentic image of modern world, This what Tom Gunning (2006) asserts, "Cinema metaphorised modernity". It changes the manor of looking at the art "literary work", because it makes the shift from verbal sign to visual image. Hollywood succeeds in depicting post-modern characteristics through the emergence of adaptation as a new field. It examines many problems like masculinity, violence, capitalism, consumerism, and materialism that appeared in America at that time. Moreover it applies various characteristics fragmentation, intertextuality, hyperreality, pastiche, and storytelling. Most, if not all filmmakers try to represent them in their movies. So we will show the link between Fight Club and the following characteristics of postmodern movies.

To begin with the plot structure, filmmakers draw the attention to the plot, letting the spectator see different conclusion. In *Fight Club*, David Fincher changes the end of the novel to a different cinematic ending.He constructs it by the use of storytelling and this is the second character of postmodern film.Furthermore, directors known by the use of

hyperreality in presenting sequences what we already see in almost all *Fight Clubs'* scenes. Moreover, they create a relationship by using genres and intertextuality as a reference to make a pot. Finally, they use references and representation that challenge the belief and aspects of life. In*Fight Club*case David Fincher uses Tyler Durden to challenge post modern aspects like masculinity, consumerism and materialism.

Fight Club was one of postmodern filmsalthough the critical attack witnessed it. David Fincher's adaptation of *Fight Club* (1999) examines and challenges the depiction of postmodern period. In this context it considered as"a copy of a copy of a copy" to what USA passed through. At first sight, Fincher examines and presents a new face of modernist concepts. He describes Consumerism and materialism dominance by the characters' way of thinking, so he shows that they buy needless objects as David say "we buy shit we don't need". For instance, the use of IKEA magazines and catalogs in the movie was a symbol of the consumer and material culture. David used his narrator as a slave to IKEA and as a product of consumer society. He used to buy needless furniture like (sofa, chair….) he said "… I love every stick of furniture…" (Fincher David).He feels compelled to purchase things he also said "if I saw everything clever, like a little coffee table… I had to have it…" (Fincher David).There are many scenes that show the consumerist culture, the first one is when the narrator equip his apartment, the second scene is when the narrator in the hotel naming number of clothes markets like "Calvin Klein…" the third scene is when Marla explaining for Tyler the reason behind attending support groups, she attends just for free food and coffee. Fincher describes a materialist person as a "white Dollar" and use *Fight Club* as a rebellion against materialism. Tyler Durden was a symbol of anti- consumerist and capitalist society because he was liberated from social norms. The last scene of the movie when the building exploded; represents the collapse of capitalist and materialist ideology. As well as Fincher

used masculinity as one of post-modern key concept. In fight club, the spectator can realize that all characters glorify masculinity the adequate example is the scene when Bob said "we are still men" although he suffers from testicular cancer. Another example of masculinity in both the film and the novel is the female inferiority in contrast to the male superiority. Furthermore, *Fight Club* considered being a rebellion against effeminizing and emasculation. As contemporary member, Fincher linked masculinity with violent behavior and male gender.

At second sight, post-modern films show the unconscious desire of characters to expose the difference between the acting and the real life. This happens with *Fight Club* nameless narrator, who portrays this mad person, struggling between the real world and the expected "imaginary" world. He succeeded in presenting this lie as a real truth for both the reader and the viewer. Going back to identity crises, the narrator has unstable identity which makes him mixing between the two worlds. This perfectly illustrates the scene when Marlaand he exchange numbers. "It doesn't have any name. Who are you Cornelius, Robert, Travis any of stupid names you give it each night". (Fincher, David. 19:03- 19:11) In this scene the spectator discovers that the narrator passes from individual to collective identity when he creates Tyler Durden and by the use of different names in each group he attends.

Fight Club jumps up and down drawing the viewer attention to the film modes construction. Fincher constructs his film by the useof storytelling and storyline in addition to that he uses different forms of music, for example a musical soundtrack like drum loops and electronic scratcher, in each scene to break the traditional score of the movie. Moreover, he keeps reminding audience to the flow of events to convey the faithful letter of Palahniuk. He uses playful manor in the course of flashback when Tyler appears different times before the viewer

attention. As all post-modern films, *Fight Club* includes many other concepts like hyperreality and intertextuality.

Hyperreality used as a postmodern technique to describe a Durden's house and every sequence of the story events. David Fincher shows character's real experiences in an excited way to make the spectator curious about the coming scene. Furthermore, both the director and the author use the narrator mental illness and Bob addiction of drug to show the dark side of reality. However, they use Tyler as a contradictory character to show the other side.

Intertextuality, as it was explained in the previous chapter, shows the paradoxical position of events and characters that work exchangeably (explicit and implicit movement)to reshape the film as David Boyd (2011)asserts "censorship was to play a crucial part in shaping the film" (120). So David Fincher uses Fight Club as illustration to present dichotomy in film adaptation. Intertextuality does not refer only to cultural text, but it either refers to the visual or verbal original text, this happens with David adaptation. David Fincher distinguishes between high and low cultural classes, although there was no existence of cultural hierarchy in post-modern text. As an intertextual example, David Fincher uses quotations from Palahniuk novel in his movie.

Fight club draws the viewer attention to a different ending created by David Fincher. He changes the end of the movie to a more dramatic ending. Fincher challenges the audience expectations. These changes help in breaking down boundaries and distractions between art and everyday life. David uses different cinematic techniques to Palahniuk's quotations in a different manor.

2.   The Movie *Fight Club*: The Impress of Cinematic Techniques

We want to import the feeling to everyone in the audience at the exact same

time. And that's the magic of cinema (David Fincher)

We already talked about the immense influence of the convergence of views and perspectives between the writer and the director in the fulfillment faithful film adaptation. Other factor is the use of the convenient set of cinematic toolswhich impresses the viewer to get engaged in the story, Fincher has this quality. His cinematography style makes the audience mimicking his camera movements because his visual language hijacks the senses like no other director does.

Discussing David Fincher's visual image, his signature in how he structures characters and themes that we rarely see them in other movies is clear.What is usually not notable are the visual effects even thought his movies contain visual effect more than some fictional movies. In fact Fincher pursuit of "deception"deliberately accomplished through the digital composition and the application of the CGI[1] technology. Since his works in 1980's, David Fincher in the last two decades was always interested about imposing visual effects in his films. So he gained a large experience of choosing the right technique to be used and know exactly when and how to use it.

Fight club as a novel turned into a movie requires so much work on the visual effects to convey the story events, characters and setting exactlyas they are written in the original work. In opening sequence from 2 minute 38 second to 2 minute 54 second, we keep

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[1]CGI computer-generated imagery: is the application of the field of computer graphics (or more specifically, 3D computer graphics) to special effects. CGI is used in film, television programs and commercials, and in prented media.

chasing the building downward into the garage to lay open the van where inside there is nitroglycerin bombs then a timer. This 16 sec are actually composed of 4 different shots in different locations and without the CG technology this sequence would no look that perfect. In fact, the use of CG technology allows David Fincher to expose his philosophy of breaking the location borders and let the audience feel exactly when and where the scene is made. This was not possible with the film making traditional technologies. Technically, the merge of CG takes the storytelling of *Fight Club* to other level of depth.

The visual effects in Fincher's films are never obvious but they work effectively and silently to serve the story. In *Fight Club* the characters are complex, unstable criminals, obsessions officers and Cancer patients…all this contrasts needs so much attention and work on the smallest details around the charactersportraytheir psychological struggle. In such case, the use of CG and technical artistry to show characters and setting movements gave a handin shaping the characters according to the director's vision.

Because of Fincher repetition as a perfectionist his camera movements usually follows the characters and capture every change in this posture. In *Fight Club* scene between 26 minute and 27 minute 30 second, the camera was following the unnamed narrator steps and his eyes seeing the debris and even more his mind imagining the explosion in his apartment.So in*Fight Club*when the characters move the camera moves and when the characters stop the camera stopsthus the audience really feel it when someone moving around the space. *Fight club* camerawork never ignore any detail. It captures even small gesture like a shrug, a jerk or a splutter, this is somehow deceptive, because these small shots are definitely make you focus what the director want you to focus on and interpret the behaviors of the characters the way he wants you to do.

Robin Wright in an interview said that David Fincher gave her that direction advises when she comes to direct the Netflix series *House of Cards*: "Every scene you direct … it's the same thing. Behavior over time its fraction, Behavior is the most important thing of every piece of material that you read, that you perform in, and direct. Look at the behavior". Fincher'sinstructionsshow his obsession with perfectly design how his characters act and what they express by the way they move.

David Fincher knows that the expression of wrath is in how strong and fast someone acts, he knows that fear make someone act slowly and his camera knows too. In fact emotions are obviously expressed in the motions. Based on what we understand that the audience develop unconscious connection with characters and start to relate thing if they notice the characters behaviors the way the director wants them to do.

David Fincher gives attention to even a simple dialogue scene. So in *Fight Club* he used specific directions that the characters were facing during the conversation to express their emotional attachment   to the other side of the conversation. Likewise, he wants the audience to continuously see the environment a character plays in. He mostly shoots wide angels as a massive method to attract audience to get life *Fight Club* as an experience. Despite that rarely he use close ups also as a tool to play with your subconscious and affects on you to think that the thing that heclose it up to you is important.Moreover, in special cases he tried to deceive the audience expectations so he close up things to make them think they are important while they are not to lock them in the confusion to detect the mystery of the story.

Arguably, *Fight Club*visual language is most known for its wormcolors and slow lighting. His movies often featured steely colors palette and deep yellow or blue tones, with low contrast lighting .The characters are often wear neutral or basic colors like black, white,

light green or red to seem mysterious. Fight Club is not a "dark look" movie so he finds more visual interests in shadow then in light. Also it tendsto show characters stands in low lighting and barely seen as example we mention the scene between 01 hour 02 minute and 01 hour 04 minute when the narrator was writhing in pain. In this scene David Fincher used low lighting to pay close attention to the characters facial expressions to engage the audience in the scene.

Jeff Cronenweth who took charge of the directing of photography in Fight Club with Michael Koplon the costumes designer controlled the colors palette. They work to show the change in the story mood, Thus to highlight the characters contrasts, for example Tyler first appearance in 22 min in the scene where they met the narrator for the first time in the airplane. The choice of the red leather jacket was calculated to show the character's strong charisma.

In *Fight Club*, Fincher was advancedin the visual aspect, when it comes to sound he also paid a lot of attention to pair with the visuals. Ren Klyce and Richard Hymns the sounds designers were part of what makes Fight Clubthe work it is. They worked on the sounds to play perfectly especially in the fights scenes.The realistic punch effects with the blood everywhere in the fights scenes sounds so real, and itportrayed how harsh is the characters nature.

3. Translatability in film adaptation

The process of production any movie is significantly different from the process of adopting a written work to a movie. Mostly the filmmakers get attracted by the text in the same line with theirvision. So when a director adopts a certain written work to set it up into a movie, his ultimate goal is to keep on most of the works elements.

In fact, our case of studyPalahniuk's book Fight Club was the kind of works with contemplative thoughts. In fact the narrator' deep descriptions with Tyler' speeches make the reader see differently the world because it clicked on the truth in all our minds. Moreover The novel characters desires, fears, obsessions and seductions are instantly and constantly related to all of ours. David Fincher' onscreen adaptation broke the first rule of "Fight Club" and turned the 26 chapter written in the 142 pages to 2 hours 19 second visual illustrations, which made sense at the level of format to maintain balance between the two art works.

At the level of diction, the novels deep and sharp language and the long descriptive sentences was properly covered in the movie.Let's take the sequence in the 2 minute 38 second until 2 min 54 second as an illustration. In the movie we keep chasing the building downward into the garage to see the van where inside there are nitroglycerin bombs then a timer; while the book writer said "The building we're standing on won't be here in ten minutes. You take a 98percent concentration of fuming nitric acid and add the acid to three times that amount of sulfuric acid. Do this in an ice bath. Then add glycerin drop-by-drop with an eye dropper. You have nitroglycerine". The passage from the book was almost identically presented in the movie with the narrator voice plus the moving images composed of 4 different shots. David Fincher took many passages and put them exactly as they are using the narrator voice and the actors'presence which immensely helped in taking the characters to the extreme. The following passage that was performed in the movie between the 41 minute 10 second and 41 minute 37 second is an example:

> My boss is making the presentation from my script, and I'm running the laptop projector so I'm off to one side of the room, in the dark. More of my lips are sticky with blood as I try to lick the blood off, and when the lights

come up, I will turn to consultants Ellen and Walter and Norbert and Linda

from Microsoft and say,

Thank you for coming, my mouth shining with blood and blood

climbing the cracks between my teeth.

You can swallow about a pint of blood before you. (27)

Indeed the novel was built on three main characters; the unnamed narrator (Edward Norton), Tyler Durden (Brad Pitt), and Marla Singer (Helena Bonham Carter). In addition to other minor characters like Walter, Nina, Bob, Chloe and the narrator boss. The writer of the novel gave to each character specific physical and psychological dimensionsto reflect on the identity struggle they lived in. Obviously the filmmaker got inspired by the novels descriptions of the characters psychological state as well as their physical appearances thus representing them exactly the same way they were in the novel and gives them fair spaces to play in. These are some examples: "I love everything about Tyler Durden, his courage and his smarts. His nerve. Tyler is funny andcharming and forceful and independent, and men look up to him and expect him to changetheir world. Tyler is capable and free, and I am not" (116). The writer describes Marla; "Short matte black hair, big eyes the way they are in Japanese animation, skim milk thin, buttermilk sallow in her dress with a wallpaper pattern of dark roses, this woman was also in my tuberculosis support group Friday night"(05).

Although, the changes that David Fincher made in some scenes that we already mentioned in the second chapter, he followed the same sequence of the events protecting the characters progression throughout the story. Moreoverhe keeps ontelling the story according to the unnamed character perspective exactly as the writer is doing. The sequence between 24 minute 36 second and 25 minute 40 second is an example, which is an identical performance of   this   passage:

There was the airline representative at the gate, and there was the security task force guy to say, ha, your electric razor kept your checked baggage at Dulles. The task force guy called the baggage handlers Throwers. Then he called them Rampers. To prove things could be worse, the guy told me at least it wasn't a dildo. Then, maybe because I'm a guy and he's a guy and it's one o'clock in the morning, maybe to make me laugh, the guy said industry slang for flight attendant was Space Waitress. Or Air Mattress. It looked like the guy was wearing a pilot's uniform, white shirt with little epaulets and a blue tie. My luggage had been cleared, he said, and would arrive the next day. (23)

To conclude, this chapter was mainly based on illustrations, we illustrated the Hollywood vision of the postmodern society relating to our case of study. Then we gave a big focus to the cinematic techniques including visual technologies and sound effects mentioning examples and explanations of how they worked to fulfill faithful film adaptation. Finally we reached to the subject of our study which is to prove the translatability as far as film adaptation is concerned by comparing the two art works.

Conclusion

In Our dissertation our main interest is analyzing "*Fight Club*" novel by Chuck Palahniuk and its adaptation by David Fincher. Our research aim is to show translatability in the film adaptation, which is conformed throughout a study of the two works. In addition to the accurate transform of a story from the book shelves to visual illustrations. *Fight Club* novel considered as a realistic image of postmodern society through the appearance of the director and the author identical perspective.

Even though *Fight club* addresses issues that are very predominant in contemporary society. David Fincher was able to carry out these matters on screen with the devotion of black humor and parody. The movie is equipped with a variety of stylistic device, which make the viewer notices what happens with the unnamed narrator and what the scenes reflects. *Fight Club* can effectively show that Hollywood have the opportunity to create new films. David Fincher direction can be considered a universally outstanding and the script would undoubtedly make an impact on the spectator quite unlike any other film he has ever seen.

Taking into consideration the complexity of film adaptation as a new art, and new technique to make a smooth shift from pages to scenes. David Fincher unveils the curtain and removes boundaries between the different frame works and scrutinizing every single detail of the entire novel. This study aims at analyzing the different aspects in the novel and the movie *Fight club*, the study urges to use analytical study to show the accuracy in film adaptationthematically and stylistically. *Fight Club* adaptation by David |Fincher is the accurate illustration of this study. It is an adequate example of faithfulness. David Fincher use post-modern techniques to construct the film, which is a post-modern literary work. For this reason, the first part of our research has been allocated to investigate the history and theory of

film adaptation.

The study demonstrated that our intention behind studying Fight Club as the accurate illustration of film adaptation. The farce and the real are to examine translatability through David Fincher adaptation, which portrays translation exactly when he blindly follows Palahniuk ideas. Furthermore, the use of postmodern characteristics in presenting film main themes, which makes it a mirror to postmodern life.

The study tends to affirm that Fight Club used as a reflection to postmodernism and the theory of film adaptation. David Fincher portrays post-modern culture in an effective way through the faultless choice of actors, events and setting of the movie. Interestingly, the nameless narrator life becomes as a self-mirrored set of duality, twist personality, and identity crises, acted by Edward Norton". Moreover, he uses masculinity and violence as overestimated terms in post-modern society. According to some journalists and film reviewers, Fincher probably succeeded in presenting Palahniuk's ideas. Let not affirm this result we may say that he somehow succeeds in translating his message. Chuck Palahniuk was surprised by the fidelity in David adaptation.

David Fincher tends to use first narrative person in storytelling to convey Palahniuk's message in addition to the use of flashback and intertextuality as a kind of parody to show the narrator split personality. In fact, he uses Tyler Durden as a model for the anti-consumerist and anti-capitalist society. David Fincher gives voice to the voiceless characters when he creates fight club and project Mayhem. Therefore, Chuck Palahniuk wrote the novel usinghyperreality and pastiche as main characteristics of post-modern literature. Then we mention some aspects used by the filmmaker such as acting style, sounds, and setting as generalissues

linked with adaptation. So, this study stressed Hollywood depiction of postmodernism and the cinematic techniques. Thus, the study of *Fight Club*, novel and movie, puts it under the title the accurate example of translatability in film adaptation.

Finally, our chief concern, in this thesis is to examine the representation of postmodern characteristics on film adaptation. We focus on particular on translatability as a new term; in other words a faithful translation. We began this study, in chapter one, by teasing out the errors of translation and film adaptation. Then we give a definition of comparative study which we will apply in the second chapter.

Chapter two we explore the representation of the key postmodern concepts as: fragmentation, parody, and intertextuality. We further argue in this chapter that *Fight Club* is the accurate example of postmodern films through examining key themes that appears at that time identity, consumerism, materialism, and masculinity on the main characters of the story. And since our study is to make a comparison between novel and movie, we need to talk about Hollywood. So we shift our focus to Hollywood in chapter three.

Chapter three we shed the light to Hollywood vs. postmodernism and show the relationship between them and film adaptation. Then we move to our main interest which is the accuracy in film adaptation through comparing Palahniuk's novel to its adaptation by Fincher. To make it adequately represent contemporary society. To this point, our analysis of both arts appears to show that we can't say "a faithful adaptation" to every adapted work. We argue that David Fincher adaptation of Chuck Palahniuk novel is the accurate example of fidelity in film adaptation.

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