

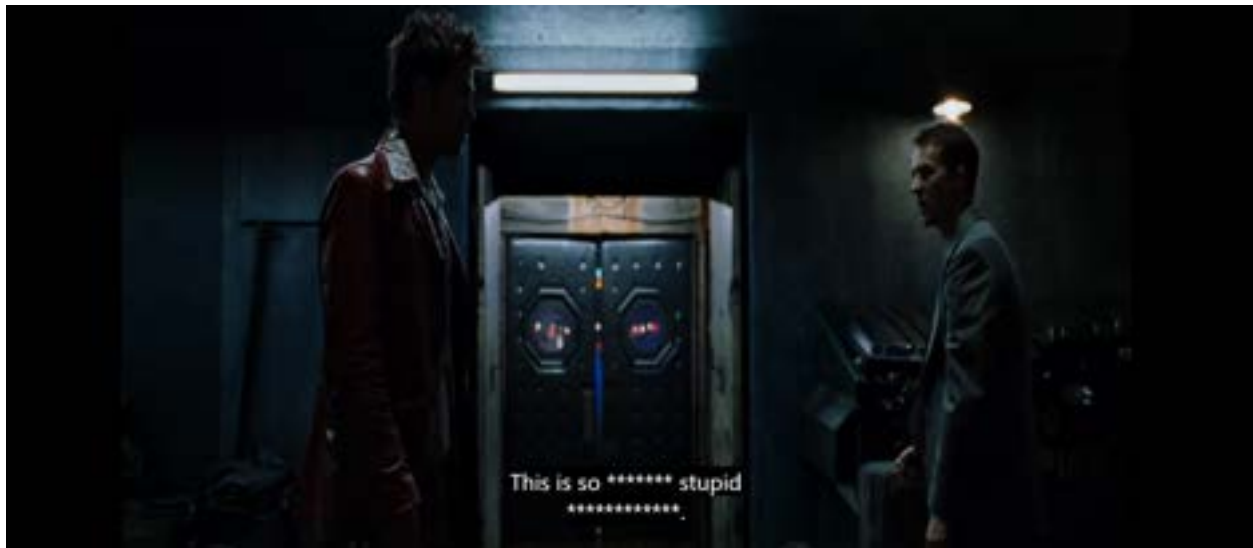
## Meg Villanueva - Fight Club Analysis

### Act I



This shot includes a medium-full “cowboy” shot, but is made a bit awkward since the shot cuts off at his knees. The framing is a single shot with a clean single, and the angle is low. The cowboy shot feels confrontational, going deeper into his mind cave to reveal his “power animal”, but the low angle shows his vulnerability by allowing himself to think within in the first place. The camera isn’t moving, so the only motion is the penguin going to slide to the left and exiting the screen. The penguin serves as a predictor, sliding from right to left (going against the norm) to signify the change the narrator engages in is against social norms (ex: Going against consumerism / typical office life). The focal length seems to be around 20mm, providing the whole shot with detail with a slight curve / altering in the corner of the scene. This is utilized to provide a bit of an unnatural look in the corners that push that he’s imagining this scene and that it isn’t actually real. The mise en scene is especially interesting in this shot. According to the film, this is supposed to be the narrator’s safe place with his “power animal”. Choosing to make his cave out of ice reveals how his inner self is cold and insensitive seeing as the only reason he attends the groups is for his own benefit. Additionally, the penguin is interesting since it’s a bird that can’t fly. The penguin slides and is bound to gravity, just like how our narrator is weighed down by his life. It can also serve as foreshadowing, as penguins are used to represent huge emotional or physical changes. Most penguins will molt all at the same time in what’s called a “catastrophic molt”, signifying a time of intense change. As a result, it can serve as a prediction for the Tyler personality and how his life immediately alters and changes.

## Act II



This shot includes a medium-full “cowboy” shot with a dirty single and a low angle. The shot is used right before the two start fighting, showing strength and confrontation reflected between them. The low angle is to show the vulnerability in the two, both having power and the will to fight, but allowing themselves to be vulnerable and take a few punches from each other. There’s not much motion in the camera or the shot, but is utilized to show how tense the moment is (with the camera reflecting this by being stiff and unmoving). The shot seems to have a f-number around 2.0, with the characters in the front in focus and a shallow depth of field in the back. This helps to show how much the narrator is in his head, with Tyler being his imagination and the background being blurred to become more dreamlike (providing somewhat foreshadowing). The mise en scene is really neat because of the lighting. The scene is extremely dark, unable to see Tyler’s face, but the face of the narrator is lit up above his head (almost angelic / halo like) and allows us to see his expression. About to fight for the first time, the interaction that prompts the rest of the events that occur in the movie, the halo almost seems like a “saving grace” kind of moment, able to turn his life around even if not for the better. It could also be to represent how he’s real compared to Tyler who’s lacking a halo. It can show that he has a soul (relating to religion) and Tyler doesn’t being a manifestation of his thoughts. This is pushed by the idea that we can’t see Tyler’s face as a result of the shadow, which can create a sense of mystery, illusion, or make him look less human. If not a halo and just a light bulb, it could also be the idea of fighting manifesting in the real world (like a “aha!” lightbulb moment).



This shot includes a medium close up shot and is a dirty single with a low angle. The shot size is close because the scene focuses on the interaction between the narrator and the doctor, but also the emotional change the narrator goes through because of Tyler. Tyler instructs him and the narrator replicates his face and recites the words given. This demonstrates part of the slow takeover of Tyler, wanting a close up to show the subtleties in the narrator that are being altered (how he holds himself / speaks). The screen direction is x-axis focused, specifically between the proximity of the narrator and Tyler. This is utilized by showing Tyler is on the left, which would be in power, and the narrator is on the right following his orders. Tyler is also facing away from the narrator while talking to him, showing that maybe there's some disconnect in their relationship despite the closeness in the framing. It could also be used as foreshadowing, how fundamentally Tyler is against the narrator (looking away while directing him) and is closing himself off from him with his arms. The F-stop is around 1.4, having extreme focus on the narrator with a shallow depth of field. This is utilized to put emphasis on the effect that Tyler has on the narrator and can show the intricacies of the change with the detail in the foreground / on the narrator. The brightest part of the scene is located above our narrator, with the darkest part being where Tyler is. The light above the head seems to represent a possible metaphorical "near-death experience" that the narrator is going through (as people see a light as a die). The narrator is following Tyler's instructions, repeating exactly what he's saying, and is almost an example of himself dying and letting Tyler take over. It can also represent the good and evil in the scene, intentionally not lighting Tyler to foreshadow his malicious intent.



This shot is a close up two shot with a high angle. This shot is used to bring the audience closer so we can view the emotion he feels in regards to Marla, but also how she reacts to his coldness. Under the impression that Tyler is the one with Marla, the narrator is disgusted with her while Marla is confused and upset. The high angle is used to establish the narrator's character where he's always judging Marla despite the situation. Initially meeting her, he hated her because she infiltrated his groups despite his reason being selfish as well. He continues to judge her, but in this shot, the high angle is framed in a way where it's meant to allow the narrator to look down on Marla (how he's closer to the shot and is looking slightly backwards). In the framing of the shot, Marla is facing towards the narrator and opening herself up to him (on the left side of the screen, has more space on the right). On the other hand, the narrator is far right and is facing away, blocking himself off. This is a good sign of how the narrator is unwilling to open himself up to Marla and her concern, but could also be foreshadowing since she knows the truth of Tyler's existence. It represents his willingness to take all the signs around him and look away, blinding himself to reality and chooses to live in a world with Tyler involved. The direction of this shot is on the xy axis, reading from right to left from top to bottom due to the camera focus being on the narrator. This direction is used as one of the easiest directions to travel, and is used to show just how easy it is for the narrator to cast judgment onto Marla. Marla, on the other hand, is looking up and right at him, one of the hardest angles to travel. This can show how she's trying to connect with him and get him out of his delusion, but it's been to no avail. The f-number is around 1.4, having the main focus in the front with a shallow depth of field. This is used to put focus on the narrator's emotions, but also used to make Marla feel dreamlike and unreal. He doesn't know the reality of the situation and chooses to look away from it, putting Marla in a dreamlike frame as if she's the one in the wrong. The mise en scene with the clothing is interesting. The narrator is wearing a tank top while Marla is wearing a dress asking if she's pretty. The white represents purity, and the tank top is open and welcoming, but is ironic since that's the opposite of how the narrator feels. The dress Marla wears can represent feminine purity as well, feeling as though she's done nothing wrong and something is wrong with the narrator instead. Both pairs of clothes represent how they feel about themselves, individually thinking they're right for acting the way they do (having innocence in their head).



This shot is a medium-full “cowboy” dirty single with a high angle. This shot is used to show how the narrator is finally willing to let go of his previous life and confront and accept the new life he has. The high angle is used as a way for Tyler to look down on the narrator, but is used more of a low angle for the narrator who’s laying down in an almost empowering way (framing him as if he’s the one standing and looking down). The mise en scene is interesting because of the objects that lay behind the narrator as he falls. Most of the items are used for cooking, such as the ladle, the metal pan, and the contains which can also potentially be for cooking. Being a scene where the point is to let go of his past life and accept a life that goes against social norms, these symbols seem to be for resistance. Typically, cooking can be considered going against consumerism, instead opting to eat at home and supply for yourself. This idea is reflected in the scene where the point is to go against the norm and accept it, instead metaphorically “cooking for himself”.



### Act III



This shot includes a wide single shot with a low angle. The wide shot is used to show Tyler's place with the environment and how he's strategically placed above the narrator to show power, further emphasized by the low angle. Not only is this shot used to show power, but to compare both characters' current standings (how Tyler is more in control of the situation than the narrator is). The direction of the shot is on the y-axis, focusing on the relationship between the two vertically. The z-axis is also utilized for depth of field, creating a view where the narrator is much larger and Tyler is smaller. Straight lines are generally used to show that you're on the right path, and in this case, the director was trying to do just that. Although Tyler is winning and all hope seems lost, it seems as though this is a necessary part of the narrator that needs to play out, continuing on the "correct" path. Having the narrator be larger also makes him feel more powerless since he could be seen as slower and heavier, while Tyler is smaller and much faster (could run circles around him, explains why he keeps winning the fights). The f-number used in this shot is around 1.4, having a greater focus on the narrator and the area closer to him and a more shallow depth of field the further back we go. This continues to sell the idea that Tyler isn't real, framing him as blurry or dreamlike, while the narrator is real and fighting himself. The mise en scene is neat because of the clothing choices. In this scene, the narrator is in his underwear, while Tyler is at peak masculinity without a shirt on. Despite this, the underwear in public is somewhat empowering. The film tackles the idea of going against social norms, and the most traditionally masculine thing would be to take off your shirt and fight (to show off the glorious abs). However, the underwear feels even more masculine and strong, something typically seen as weak or embarrassing becoming something the narrator forgets about halfway through the fight. No longer is it his weakness, but his own strength. This doesn't mean he has the power to win, but he has the will to last through it.



This shot is a medium-full “cowboy” shot with a dirty single, an over the shoulder view, and a low angle. The shot is used to show the confrontation between the two both having a power struggle. Although the low angle is used to show the strength that Tyler has over the narrator, the over the shoulder view makes the narrator seem much bigger in the shot as if he’s the one looking down at Tyler. The composition is y-axis leaning, focusing on the vertical space between the two. This is used to create a separation between the two, finally demonstrating how the narrator is ready to let Tyler go. The background is hard to see, but the most prominent object is the rectangular building shape separating them. This serves as an emotional barrier, the narrator trying to separate himself from Tyler for a final time. The mise en scene is really neat since the whole scene has a blue undertone, a color usually used to represent masculinity and strength. Seeing as the narrator is put into a position where he’s powerless, you’d think that he’d feel completely different, but is very much in control of the situation and the color reflects that. There’s also tons of shadow, with tons in a back and more on the narrator than Tyler. Before finally getting rid of Tyler, it shows how the narrator was the evil one all along, surrounding him in more shadow than Tyler who doesn’t exist. Shadow can also represent loss, which occurs after he shoots himself.