

Why is Body? - Schizoanalysis and Deterritorialization of the Body in Fight Club

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ABSTRACT

The work of Hollywood director David Fincher is world-renowned for his unique visual language, sophisticated movie skills, and strong artistic pursuits. This article attempts to analyze David Fincher's masterpiece *The Fight Club* from the perspective of schizophrenia analysis and physical delocalization, as a way to understand the theory of schizophrenia and a channel to understand Deleuze and Guattari's theory. At the same time, it tries to reveal the cultural function of contemporary Hollywood classic films represented by *Fighting Club*.

Keywords: *Fight Club, body, schizoanalysis, deterritorialization*

1. INTRODUCTION

The famous Hollywood director David Fincher, with a unique visual language, proficient film skills, strong artistic pursuit of fame. The discussion of David Fincher's films has covered all aspects of film theory and film studies. David Fincher's work has been used as a symptom of countless gorgeous words to explain such issues as the crisis of masculinity in contemporary society, capitalist and consumerist issues, violence and pain, fascism and anarchism, directorial creation ... While such a heterogeneous theoretical discourse appears to be justified and valid because of the existence of the film, his work is still suitable for further exploration. For the discussion of film, classical film theory revolves around the relationship between film and the world. The imaginary dimension is drawn in the framing frame. The slightly old thinking mode will be trapped in the dispute between form and content. And David Fincher's works, in a way, it is the inquiry and transcendence of the inherent dualistic oppositions of body / mind, inner / outer, and male / female. Today, more and more realistic digital images and digital synthesis technologies have given us more and more thoughts on "real" and "illusory". Film theory is thinking more about the relationship between film and thinking. Film seems to find a way. An unprecedented force participates in the world in which we live, and the real world itself generates movies (unreal worlds).

In David Fincher's work, whether in *"Gone Girl"* (2014), the "lover" "disappears" in a long marriage; *"Combat Club"* [*"Fight Club, 1999"*], Director David Fincher, starring Edward Norton, Brad Pitt.] The "teasing" and "spoofing" in the film details; reflections on the "God's name" of fundamentalism in *The Seven Deadly Sin*... All of them are rejecting the discourse of "human" based on humanism, religion, anatomy, etc., and trying to find a path to new research methods from this deconstruction. It

is worth noting that the "body" plays a most special role in it—after suspending the constructive concepts of "human nature", "morality", "soul" and so on, the "body" becomes a kind of "Cleanliness" which can not bear other concepts. The body confirms the biological nature of the person and marks the space occupied by the person. At the same time, it has the appearance of self-sufficiency and unity because of the skin's wrapping. In the discussion of gender, postmodern theorists such as Judith Butler have regarded the body as a new field and a new frontier for discourse confrontation.

The reference to schizoanalysis must be linked to Gilles Deleuze [1], a core figure in the French ideology in the second half of the 20th century—he criticized the tradition of Western philosophy and re-established "philosophy" regulations which made it a spokesperson for post-structuralist trends, and his series of books co-authored with Félix Guattari formed a classic expression of postmodern society [2]. "Schizoanalysis" is based on their philosophical thinking of postmodern society. It can be said that David Fincher's films provide us with a way to better understand schizophrenic film theory, a channel to understand Deleuze and Guattari's theory. [3]

2. THE FORM OF FIGHT CLUB

Apted from Chuck Parank's 1999 novel, *Fight Club* tells the story of an urban white-collar man caught in insomnia. The person who constantly narrates in the voiceover is accused of Jack (Edward Norton). He suffers from insomnia. At first, a doctor advised him to join a patient organization that was also plagued by the disease so that he could feel real pain and help release his emotions. In these organizations, he met Mara, who also pretended to be a patient.

Jack works during the day as a car recall regulator, and he calculates the cost of recalling a car. His work required

travel, and on one trip he met the mysterious anarchist Tyler Dayton (Brad Pitt). After that, Jack returned home and found his apartment was blown up due to a gas leak. Taylor invited him to live in his dilapidated house, and then he was changed by Taylor's life, and they started a fighting game. Gradually, the Fight Club was born. The boredom of modern life and the crisis of masculinity mean that many angry men are drawn to boxing games at night. As the participants found that this physical experience was greatly satisfied, the Fight Club began to expand. For Jack, boxing helps him fall asleep again instead of simply observing the pain of sharing others. Taylor then turned the fighting club into a major destruction plan, a hidden underground destruction organization. This implies that the disintegration of late capitalism, initially through a few acts of deliberate sabotage, gradually escalated into actions with terrorist plots to destroy financial companies and sweep the headquarters of these institutions. Jack no longer participates in the treatment activities. Mara took the initiative to question Jack and tried to attract Jack's attention on the ground of suicide. Jack in the real world refused, but Taylor responded. As a result, Taylor and Mara developed a passionate sexual relationship, which made Jack feel disgusted. Taylor alienated Jack in the big destruction plan. When Jack wanted to stop the intentional harm plan, he gradually discovered that many of them knew him, even if he always believed that he had never met them. When the terrorist plot relentlessly reached the peak of the flood of beasts, Jack finally realized that the members of the big destruction plan knew him, but not because he was the founder of the fight club, but because he was Taylor Dayton. Realizing that he was the builder of the Great Destruction program, Jack tried to shoot his head with a pistol to kill Taylor's part of his body to end the Great Destruction program. The bullet deviated from his jawbone, and it looked like Taylor was dead. However, it still failed to prevent the Great Destruction program from fulfilling its anarchist goals. The movie ended, when the company building outside the window dumped, and as Taylor had hoped, when the final credit record began to return to the original point, a man's penis spliced into the end of the movie very quickly—perhaps this implied that Taylor did not actually die.

In the story, Jack tells the story of a human being whose physical experience cannot be distinguished. In the form and aesthetic construction of the film, we can feel the flowing "spirit" through the digital technology's depiction of physical experience and the grasp of the spatial form "Experience the split. David Finch uses an undistorted spherical lens to ensure that the film style is consistent with its theme in low light. In the most fighting and fighting shots in the film, the dark sense of space magnifies the effect of the body, and the reversed white space that was washed away is used to reflect the spiritual and sensible part. Fight Club also used digital technology to create the film space. At the beginning, a two-and-a-half-minute tracking photography in Jack's brain moved to the synapse and the cells flowing in the body. After a series of rapid movements, the camera was still in the middle shot of Jack, who was swallowing his gun. The use of CGI

and animation technology allows the lens to enter and exit the human brain. But in these realistic "body" scenes and imaginary scenes of the "brain" world, David Finch almost formed a continuous unity between the two. Imagine the world and real life in the film are not diametrically opposed. On the contrary, Fight Club seems to try to tell us that imagination continues to enter and extend into reality, and vice versa, the extension of reality can become imagination, and we can no longer distinct it effectively.

3. AGAINST THE MIND-BODY DUALISM

"Fighting Club" presents us with a classic "schizophrenic" role in the history of film, a schizophrenic patient, judging by the ternary standard of cultural research on gender, race and class, Jack is a standard middle-class European male Young, he has a stable and decent job, and has a European bourgeois aesthetic and unique standards for household supplies and kitchen and bathroom decoration. Under the surface of the dull and uncomplicated complex life is "other one". The inner division eventually produced Taylor, the self that Jack released.

'Desire' is a core concept in Druze and Gattari's schizophrenic analysis. 'Desire' [3] is no longer the concept of being bound by lack and absence in psychoanalysis, but a more productive process based on becoming. They used two concepts that seem to have little to do with desire, namely 'machine' and 'production' to explain desire. The subject can no longer be identified only through absence. Druze and Gattari believe that the subject changes forever, identifying itself in the state of change and flow. The process of generation is carried out in the traditional internal and external, real and unreal, self and other, and other ambiguities. From this they also created a new way of understanding and understanding the world, namely schizophrenia analysis. An important concept of schizophrenia analysis is "deterritorialization". The focus of Druze and Gattari is no longer on the role of symbols or words in the social meaning system. They are "territorialization"-deterritorialization-reterritorialization.

To explain the meaning system of capitalist society from an angle, this angle corresponds to society's "coding (decoding)-decoding (regulating)-reregulating (recoding)". Deleuze interprets "delocalization" as "a movement or process in which something escapes or leaves the specific region to which it belongs"[4], which is a breakthrough to the boundary of the existing whole. The possibility of this delocalization exists at the level of the content and form of the movie, and at the presentation of the real world. We cannot just explore the story level and what happens in the narrator's discourse, but also discover the movie itself How to integrate form and function into this world.

"Fight Club" can be said to realize the characteristics of "delocalization" of Deleuze theory through the generation of body and brain.[5] Whether it is a picture depicting the state of the body or a display of the part of the mind transformed from the body picture, such as the illusion caused by the sudden awakening, in the film, we feel that

the generation of the body and the brain can not be distinguished as clearly as Descartes thought open. In the film studies in the 1990s, theorists who used cognitiveism to study the psychology of films, especially those influenced by the thought of "post-structuralism", tried to distinguish psychoanalysis from Marxist research on films. In the middle of the dispute between cognitiveism and "post-structuralism", Deleuze is more closely connected with the latter. Today, neuroscience and other disciplines emerging abroad have entered the field of film research, and gradually realized that Deleuze's discussion of juxtaposition of "mind-body" is not outrageous. The brain is not a sensible tool that disengages from the body, nor is it a tool that can ignore the "irrational" phenomenon of emotions and inner reactions. On the contrary, the rational thoughts acquired by the brain are solely due to the factual response given by the body. In Spinoza: The Philosophy of Practice, Deleuze describes how not to accept the brain above the body and the body above the brain. The mind and body are liberated from the hierarchical relationship, the brain becomes part of the machine component, the brain sends outgoing signals to the body, and the body sends commands to the brain at the same time. Spinoza's manifesto "So give me a body"[6] has a new meaning. Through matching the new body state with the new neural connections in the brain, new ideas can be realized. In Deleuze's film paradigm, thinking becomes "to recognize what the unthinking body can do, its abilities, its position. Through the body (not through the body as an intermediary), the film forms it and the spirit, and The Union of Thoughts. "The scene of Taylor's alkaline chemical burns Jack's skin in Fight Club became the epitome of the relationship between the sensual body and the rational mind, the perceptual perception of the body and the brain activity of the mind. The direct relationship between the visual reality development.

4. DETERRITORIALISING OF THE BODY

The male protagonist Jack in Fight Club has made a very different choice from his self, Taylor. Fighting, anti-capitalism, and even later developed into terrorist acts, the most "fighting" scenes in violence and blood, and give people a direct "body" response. The "body" in the analysis of schizophrenia has always been an important position for ideological competition. "Fight Club" provides us with an excellent example, in which the body directly participates in the process of "territorialization-delocalization-re-delocalization". In this discussion, we will also better understand what the body does. In order to better understand how the delocalization of the body in Fight Club is achieved, we must first return to the direct physical states of insomnia, hunger, cancer and violent games in the movie. These deconstructive powers of the body make the protagonist Jack enter a state of consciousness that is confusing between imagination and reality, inside and outside, and thinking and behavior.

Patricia Pisters believes that "only when a person is exhausted or paralyzed, the action that feels dominated will give way to a state of pure visual sound, and then enter the world of dreams or The fantasy world of meditation"[7]. After being unable to sleep for six months in a row, Jack sighed, "Nothing in insomnia is real. Everything is far away. Everything is a copy of a copy of the copy." These Subjective experience is emptied of color, depth, and sound picture change, and there are distortion effects that are rich in expressionist features, such as overlapping editing, expanded sounds, and distortion of the entire scene. Although these suggest hallucinations, it is difficult to say Jack's true feelings are distinguished from these fantasy elements.

'Fight Club' also depicts the protagonist's daily life scenes, such as brushing his teeth or going to the toilet, but rarely shows him eating. When he opened the refrigerator, his refrigerator was empty. There are very few shows of hunger for him, or the director has consciously quickly crossed the expression of his eating and hunger. The setting of the scene in Jack's house also makes people feel an asceticism. Jack's living conditions help him enter a distorted, dreamlike world in which body experience is inseparable from brain imagination and reality. Indistinguishable. Jack's lack of consumption at the physical and physical levels won the final victory in the movie with his rejection of consumption at the capitalist level. But the initial conditions of these Jacks such as insomnia and hunger prompted Jack to obtain his initial delocalization through his body. Jack later discovered that he was once again realizing himself in the disease mutual aid group that helped liberate his body and spirit.

The second level of derealization comes from the role of Mara. On the surface, 'Fight Club' is a special focus on a lack of masculinity, and even a little misogyny, but Mara this special female role who gets a tumor, a woman with Gothic style, black eyeliner, black costume. Mara became the most powerful animal in Jack's consciousness, which shows that Mara confirmed his existence in both Jack's reality and dreams.

She achieved Jack's second delocalization, she made Jack unable to sleep again, and only Taylor's appearance can calm down all this. The third level of delocalization is to meet Taylor and start a fight club. The fighting form of violence gives Jack relaxation both physically and psychologically. Compared to some kind of "re-domainization" of previous medical effects (Jack can sleep peacefully in an IKEA-style apartment), and violence has become a more durable and powerful means of delocalization, Jack has lost his house. Starting to appear in the company with a swollen face every day, he rejected the past consumerist lifestyle. Violence has become a "delocalized" physical force. This physical painful violence experience is equivalent to the shock response of the brain, which is linked to the techniques and methods of delocalization.

In Fight Club, there is a deeper delocalization of "body". This delocalization was achieved through the transfer of Mara and the mob in the Great Destruction program as the images appearing in the film. The mob of the Great

Destruction program continues to grow, and "derealizes" Jack's world. Their abandoned houses have become a metaphor for 'body' in a sense. These mobs and terrorists have become houses in their bodies. "The living creatures are full of people who eat, drink and breathe." Members of the Fight Club and the Great Destruction Program began to gather in the United States to obey Taylor's command. Taylor is also a part of Jack's de-domainization, using the American flight route like a rhizome-like network to launch a major destruction plan, which is also like the development and changes of cancer in the human circulatory system. There are many ritual fighting violence scenes in the film. In these scenes, the form interacts with the content, expressing crazy attacks emotionally, beyond the established ritual coding. The shooting angle is designed from the victim's position, the sound of the thumping of the flesh and the crunching bones on both sides of the body, these scenes have formed Jack's terrible yet fearless inner emotional experience. For Jack, these violent physical experiences demonstrate his need for a deeper delocalization after his goal of sleeping peacefully is achieved. In the midst of insomnia, hunger, cancer and violence, we feel the important role played by the body in Fight Club, especially in Jack's delocalization transition from a bourgeois consumerist to an anarchist terrorist. Can more feel the delocalization of the body. The delocalization of the body and brain occurs simultaneously in coordinated development.

5. CONCLUSION: AS HOLLYWOOD FILM

Fight Club clearly bears the realistic critical meaning of anti-capitalist consumerist lifestyle, but as a contemporary Hollywood classic, it still successfully loads Hollywood's cultural functions. And Deleuze also ignores that in the mainstream movies and action-video movies, there will be works such as 'Fight Club'. He once underestimated the function of 'delocalization' of contemporary Hollywood movies, or perhaps schizophrenia analysis has already entered the mainstream vision and realizing the "re-domainization" of a certain mainstream cultural product, we must also be alert to the new capitalist consumer culture to continue to exert its powerful integration function, thus breaking the circular rule of "domainization"[8] requires more thought resources. Once the energy of the "body" is turned on, any regulation will be invalidated, and any theoretical discourse will look forward to more "being". Let us schizoanalyse schizoanalysis, deterritorialise deterritorialisation, and unlock the potential for becoming that lies not just in Fight Club, but in each encounter we have.

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